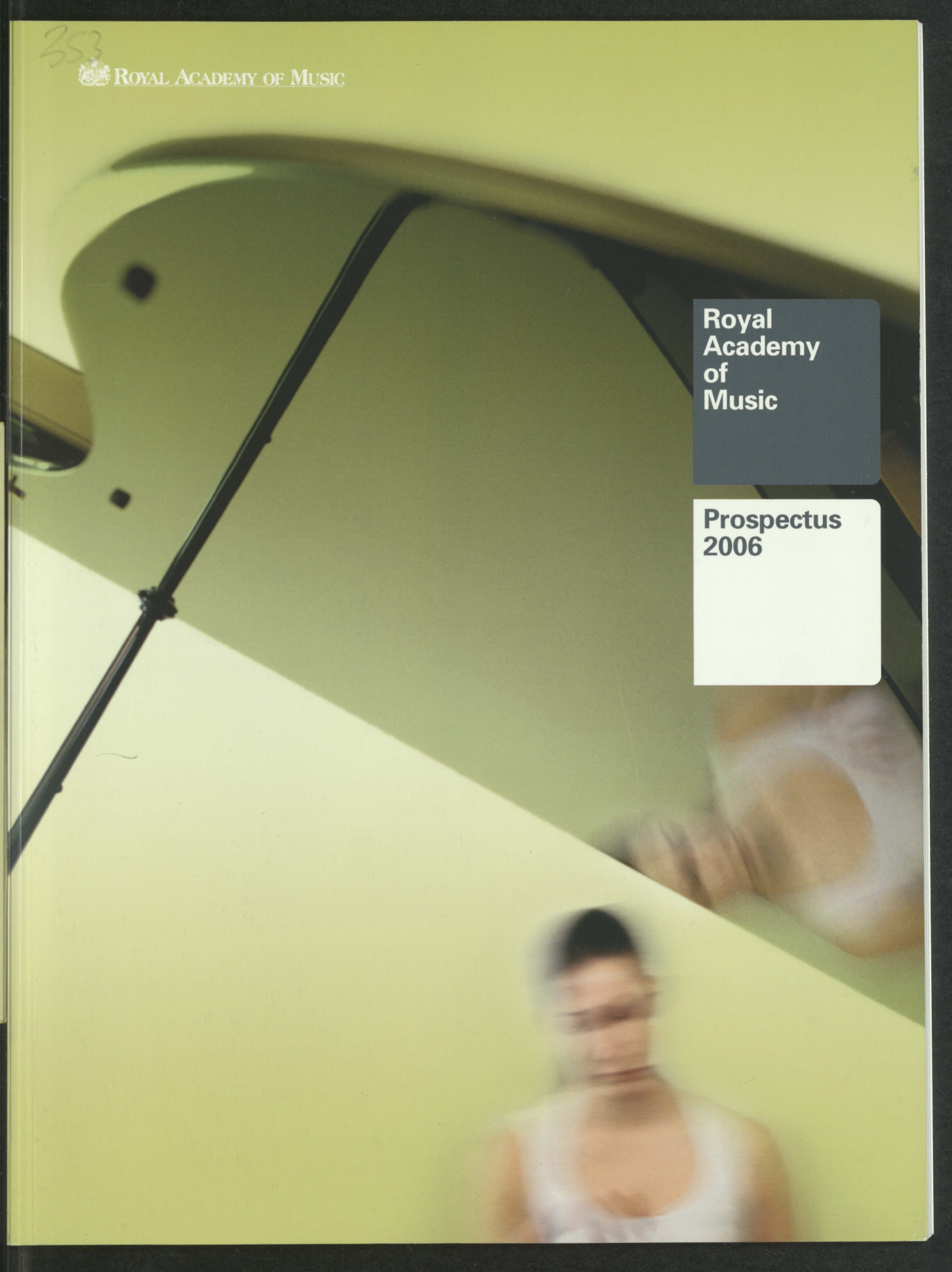


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 ROYAL ACADEMY OF MUSIC

**Royal
Academy
of
Music**

**Prospectus
2006**



Welcome

Principal

Professor Curtis Price

AM, PhD, Hon RAM, FKC, FRCM, FRNCM

'One of the premier places to learn how to play or compose classical music and opera — though it does jazz and media music, too'

Independent, April 2004



Since 1822, the Royal Academy of Music has produced generations of leading soloists, chamber and orchestral musicians, conductors, singers and composers — versatile and resourceful professionals working at the highest international levels.

However, we have no intention of resting on our laurels: outstanding new teachers are regularly recruited; the curriculum is constantly reviewed and updated, new programmes introduced and the latest technology applied; we try to react quickly to — and to anticipate — changes in the profession. Our facilities have been greatly enhanced in the last few years: we have opened the custom-built David Josefowitz Recital Hall (pictured behind me here) and new rehearsal and teaching rooms in York Gate; we have refurbished the Sir Jack Lyons Theatre; and the York Gate Collections display some of our finest instruments as well as providing a centre for research activities.

The Academy is thoroughly cosmopolitan, proud of the excitement it generates. It is also warm and welcoming, a very happy place in which one studies the whole art of music whilst preparing for the rigours of the profession.

Many prospective students will be faced with choices: university or conservatoire? Which conservatoire? London or elsewhere? I urge you to attend the Academy Open Days, arrange consultation lessons with our professors, talk to current students, get the feel of the place. The Academy, which is already very international in both its teaching staff and student body, is deeply committed to recruiting musicians from the widest possible background and range of interests. We have tried very hard to ensure that this Prospectus accurately reflects what happens at the Academy, but please do come and see for yourself. You will be very welcome.

Professor Curtis Price

Studied at Harvard University, where he received his PhD. Taught at King's College London from 1981, latterly Head of Department, when he established the Centre for Advanced Performance Studies jointly with the Academy.

Principal of the Academy since 1995, and University of London Professor since 2000. A leading authority on the music of Henry Purcell and historical performance practice, publications include studies of English and Italian music and opera. President of the Royal Musical Association, 1999–2002; Trustee of Musica Britannica and the Handel House Museum; Trustee of the National Sound Archive; Governor of the Purcell School.

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President of the
Royal Academy of Music
**Her Royal Highness
The Duchess of Gloucester**
GCVO, Hon FRAM

'The standard is, as we have come
to expect, extraordinarily high'

Evening Standard, January 2004



University
of London

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Frequently Asked Questions

Professor Jonathan Freeman-Attwood answers some frequently asked questions.

'One of the finest student opera performances I have attended for some years. It was exceptionally well sung, beautifully dressed... a memorable evening'

Sunday Telegraph, November 2002, on *L'Incoronazione di Poppea*



Vice-Principal and Director of Studies
Professor Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM

Studied at University of Toronto and Christ Church, Oxford. Recording producer for many independent record labels, including Channel Classics, BIS, Chandos, Naxos, ASV, Hyperion, Simax etc., many of which have won major awards and prizes. Broadcaster for BBC, New Grove contributor, reviewer for Gramophone, and performance research for numerous publications. As a trumpet player, he has performed widely with solo recitals and discs of sonatas, concerti, including 'The Trumpets That Time Forgot' with John Wallace and Colm Carey. GRSM Tutor 1990–1. As Dean of Undergraduate Studies 1991–5, he directed the first phase of the BMus programme. Vice-Principal and Director of Studies since 1996. Appointed a Professor of University of London, 2001.

Who gets into the Academy?

Anyone—wherever they're from—so long as we think they have the talent and potential to succeed as professional musicians.

How do you cater for so many different student backgrounds and cultures?

We offer a uniquely diverse range of disciplines and programmes underpinned by a team of academic and 'pastoral' tutors, counsellors, mentors and a special officer for international students. We ensure that our students—from over 50 countries—get the very best guidance and support according to individual needs.

Does the Academy prepare students for the real world?

90% of recent alumni successfully work in music. We pride ourselves in creating stimulating study programmes for an ever-broadening and fast-changing musical environment. We also prepare students to present performances in a wide range of contexts, from schools, clubs and festivals to all kinds of concert venues.

What's special about the Academy?

Quite simply, we have an international teaching and coaching staff second-to-none—and the calibre of students to match them. The friendly atmosphere is a renowned and exceptional feature of Academy life.

How much has the Academy changed in the last 10 or so years?

It has seen the most momentous period of change in the Academy's 180-year history.

We have:

- > almost doubled the size of the Academy's space with new and refurbished facilities
- > become the only conservatoire to be made a member of the renowned University of London, which awards our degrees
- > led the way in Europe with our challenging BMus, MMus and PhD programmes—degrees which have helped to redefine the field of performance studies and research
- > introduced Media Music, Musical Theatre, Jazz and a new Opera course
- > created 'Open Academy', expanding access with new programmes and initiatives into the widest community
- > released outstanding and innovative CDs.

What else is important?

That you find lifelong friends and colleagues through the 'binding' language of music, seeking meaningful collaboration—an absolutely essential part of a profitable studentship.

Facilities



The Academy includes all the requirements of a modern conservatoire:

- > over 100 teaching and practice studios, rehearsal and lecture rooms
- > several large concert rooms
- > the 120-seat David Josefowitz Recital Hall
- > the recently-modernised Sir Jack Lyons Theatre
- > the Duke's Hall, a 400-seat concert venue
- > electronic and recording studios
- > a new Creative Technology Suite
- > a well-equipped library
- > an excellent 'canteen' serving healthy and value-for-money meals, including vegetarian options.

The Academy is open during term-time from 7am to 11pm (10pm at weekends) and on a more restricted basis during vacations. York Gate provides additional teaching and practice facilities and a home for the York Gate Collections, where many of the Academy's valuable and historic instruments and manuscripts are displayed.

Library

In addition to the facilities you would expect for undergraduate and postgraduate students, the Library has historical collections of international significance and is a recognised centre for research.

The Library has over 200,000 items, including early printed and manuscript materials, a substantial collection of recordings and audio facilities. Students can apply for access to the University of London Library and the British Library if they require yet further resources.

The Library houses archives of many eminent musicians including Sir Arthur Sullivan, Sir Henry Wood and David Munrow as well as the Robert Spencer collection of music for lute, guitar and early English song. In 2004 the Academy acquired Yehudi Menuhin's substantial archive with a generous grant from the Foyle Foundation.

Among the Library's most important possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado*, Vaughan Williams' *Fantasia on a theme of Thomas Tallis* and the recently-discovered Handel *Gloria*.

The Orchestral Library has about 4,000 sets of parts, constantly augmented with new acquisitions. Important collections include the libraries of Sir Henry Wood and Otto Klemperer.

Computers

Workstations are available throughout opening hours, equipped with academic and professional applications including word-processing, spreadsheets, scanning, desk-top publishing and state-of-the-art music notation. Students have free access to email and the internet. The Academy provides computer training, enabling students to master essential management and promotional skills.



Instruments

All students, except those of piano, organ, harpsichord and timpani and percussion, are expected to own their own instruments.

The Academy has an extensive stock of instruments. Its collection of over 250 prestigious stringed instruments, in modern, classical and baroque set-up, is regarded as the finest of its type in the world. At any time most of the collection is on long-term loan to students or young musicians at the outset of their careers, and also for special occasions such as competitions, important concerts and recordings. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance. The Becket Collection of classical period instruments is housed at the Academy and often appears in orchestral performances.

Junior Academy

The Junior Academy offers courses on Saturdays at the Royal Academy of Music for talented and committed young musicians of secondary school age (12–18). Primary Academy (age 8–12) provides for the musical development of the most able younger musicians.

There are also more general preliminary courses (age 4–8). Full details can be obtained from the Junior Academy at the main Academy address; telephone 020 7873 7380; email juniors@ram.ac.uk

Living and Studying in London



London is an exciting and inspiring capital city in which to live and work. 30% of London residents were born outside England, and more than 300 languages are spoken in London: as one of the most cosmopolitan cities in the world, it offers an unrivalled range of cultural and leisure activities. There is always something to do and somewhere to go—whatever your tastes.

The Academy is at the heart of the transport network, providing easy access from all parts of the city and beyond.

Music

London is widely acknowledged to be the musical capital of the world. The Academy is right in the heart of the city, within easy reach of many famous venues. The Wigmore Hall, only a few minutes' walk from the Academy, has for generations been one of the most highly-regarded international venues for eminent recitalists.

London has five resident symphony orchestras, all of which perform regularly during term-time, as well as two major opera houses. The Academy has particularly strong links with the Philharmonia and London Symphony Orchestra as well as with the Orchestra of the Age of Enlightenment and the London Sinfonietta.



London is a recognised centre for experimental jazz, and Academy students perform regularly at the famous 606 Club. The city has a dynamic club scene.

Entertainment and the arts

London is a major international centre for all cultural activities.

Tate Britain, the new Tate Modern Gallery at Bankside Power Station and the National Gallery are envied the world over. There are 300 museums in London, offering everything from the wealth of international artefacts in the British Museum to the latest interactive experience. Admission to the main collections of all London's major museums and galleries is free.

London has over 100 theatres. The famous West End musicals are joined by numerous plays and new drama. Leicester Square is the centre of commercial British cinema, and London's thriving circuit of 'art' cinema includes the National Film Theatre on the South Bank.

Parks and history

Few cities can boast as many public spaces as London. The Academy is situated next to the famous Regent's Park, home of London Zoo and acres of beautiful gardens. Green Park, St James's Park and Hyde Park are also very central, and there are many other open areas further out.

London's historical buildings are too numerous to list. The most famous of London's historic churches is Wren's masterpiece, St Paul's Cathedral. Many of the fascinating churches in the financial heartland of the City host regular concerts. Cemeteries in London provide a Who's Who to London's past. The London Eye, towering 450 feet above the Thames, has quickly become a London landmark for the 21st century.

The Academy's building (left) and the Duke's Hall (below left), centrally located on Marylebone Road. The David Josefowitz Recital Hall and 1-5 York Gate are alongside.

Accommodation

The Academy has access to a wide range of accommodation, including halls of residence in the University of London.

Travelling further afield

Trains and coaches travel direct from London to most of Britain's major cities and to many areas of spectacular natural beauty. Paris and Brussels are only a few hours away via the channel tunnel, and London is amongst the world's best-served cities by air, with regular flights to every popular international destination.

Sport and shopping

London is the home to Wimbledon, Lords and the Oval cricket grounds, the English national rugby stadium Twickenham and several Premier League football clubs. The Academy has its own football team, and students have access to many more sporting facilities through the University of London, so there are plenty of opportunities to take part in your preferred sport.

If you're into shopping you certainly won't be disappointed. From historic shopping areas to the most modern designer stores, Oxford Street, Knightsbridge, Covent Garden and the alternative Camden Lock, London has something for everyone.

London on a budget

Many students at the Academy have tight budgets, but there are plenty of activities in London which are free or inexpensive. Most museums and galleries offer free admission. Lunchtime concerts are often free, as of course are the famous street entertainers of Covent Garden. Many theatres and cinemas offer student standby tickets at half-price or less. The Academy is occasionally offered reduced-price tickets for concerts at the major venues.

Many restaurants offer special deals on particular nights or at less busy times of day, and pubs and bars often advertise cheaper 'happy hours'.

Performance Opportunities

While studying at the Academy, students enjoy a range of external performance opportunities to help prepare for the demands of professional life, including international tours and concerts and recitals at major London venues such as the Royal Festival Hall, the Albert Hall and the Royal Opera House. Details about the diverse concerts promoted by the Academy appear on p.06/07.

External bookings

In addition, the Academy secures many additional bookings for students to give them the opportunity to gain work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These may include performances in concert and recital and opportunities, open to everyone, to earn money playing at functions.

Music and Community

As part of its strategy in Widening Participation, the Academy is committed to a number of schemes embracing community projects which include outreach 'roadshows' throughout the country. 'Music and Community' is a compulsory course for undergraduates which provides practical training in diverse musical and social contexts. Postgraduates can opt for the Concert Presentation or Concert Project outreach-based options.

Competitions

The Academy encourages students to participate in competitions, giving opportunities to learn new repertoire as well as to gain experience performing to a critical audience and to the public.

'It was difficult to believe the players were still students. A fine clutch of aspirant singers were all seemingly at ease... It was a terrific evening'

The Stage, March 2003
(*The Cunning Little Vixen*
with Sir Charles Mackerras)

Student Exchanges

The Academy offers a wide range of opportunities for overseas exchanges for both undergraduate and postgraduate students for periods of three months to one academic year. Information can be obtained from the Registry.

Student Support

Head of Alexander Technique:

Paul Moore LTCL, MStat

International Students Officer:

George Biddlecombe MA, PhD, GRSM, LRAM, ARCM, ARAM

Counsellor:

Dani Singer BA, PGDip, MAPC,
UKCP registered, BACP accredited

Disability Advisor:

Paula Bishop MMus

Students' Union

RAMSU supports a variety of societies, including Tai Chi, yoga, Christian Union, Alexander Technique and football. As well as providing welfare and international representation, the Union holds regular meetings to ensure students can voice their opinions. Students are also represented on all academic policy committees.

Social activities are an essential part of Academy life. As well as packed Freshers and RAG weeks and a legendary summer ball, the SU organises events every two weeks—including themed parties,

karaoke, comedy and movie nights. Academy students have full access to the University of London Union's superb sports, leisure and social facilities.

Financial Assistance

The Academy is able to assist some students towards the costs of their fees and living expenses. See p.54/55, and www.ram.ac.uk/scholarships

International Students

The Academy offers an 'acclimatisation' course to selected international students before the beginning of the academic year, including a thorough introduction to the Academy and London life. English Language courses are compulsory for students who are judged to require them in addition to their programme of study. The innovative one-year Foundation Programme offers an intensive English Language course together with musical tuition; see p.50/51. A handbook for international students is available from the Registry and at www.ram.ac.uk, and the International Students Officer is pleased to give advice.

Careers Advice

Specific careers advice complements the broad-ranging career preparation which is integrated into programmes of study.

Alexander Technique

The Academy has taught Alexander Technique for over 20 years.

Students normally receive 20 lessons spaced throughout the year. These one-to-one lessons are intended to be an introduction to the technique and are educational rather than therapeutic. Students learn how to 'use' themselves in the best way possible, and thereby function at their best whilst also avoiding injury. Small group sessions are also available for those with previous experience.

Health

The Academy works with a broad range of medical specialists and has close links with excellent hospitals as well as with the local Paddington Green Health Centre.

Counselling

A fully-integrated pastoral team is led by the Counsellor. The Academy also has a Chaplain.

Special Needs

The Academy's Disability Advisor provides a confidential service on matters relating to dyslexia, mental health and other special needs. See www.ram.ac.uk/disabilities for more details.

Recordings

'If this is typical of the standards being set these days on Marylebone Road, the future of Britain's orchestral community seems assured'

BBC Music Magazine, February 2000

'Exceptionally responsive music-making from the talented young members of the Royal Academy Soloists... an invigorating collection'

Gramophone, March 2000

Working in the recording industry is increasingly central to the careers of many performers. The Academy's excellent recording facilities are available for producing demo tapes, and the Business for Musicians module of the BMus programme includes training on making and promoting a CD.

In addition, the Academy has an expanding catalogue of high-quality CDs featuring student performances. The *raison d'être* for making CDs at the Academy is threefold:

to provide valuable studio experience for our students

to record music which reflects the range and quality of the Academy's musical activity across many disciplines

to produce challenging, committed and discerning interpretations of interesting repertoire—something which young, talented people often respond to spectacularly well.

Please take a few minutes to listen to the CD sampler which is attached to this Prospectus. If you want to know what really goes on at the Academy, it will give you the best possible idea of the range of performance opportunities and standards.

Classical CDs

Academy recordings are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service. Selected discs are available for sale to the public, with all proceeds used to fund future recordings—please visit www.ram.ac.uk to hear extracts from Academy discs and for full details on our catalogue of recordings, including prices.

Our première recording of Handel's *Gloria* with Emma Kirkby, Laurence Cummings and the Academy's Baroque Orchestra (BIS CD-1235) shot up the classical charts on its release in June 2001.

Press comments on our classical CDs appear throughout this Prospectus.

Above: Sir Elton John with the Academy Symphony Orchestra at the Royal Opera House.

Recent releases include:

- > A highly-acclaimed double-CD of classic works for wind ensemble, including music by Strauss, Mozart and Beethoven
- > Song Circle's début disc featuring 22 diverse 'Songs of Spring'
- > Live recordings of Royal Academy Opera productions of *The Magic Flute* with Sir Colin Davis and *The Cunning Little Vixen* with Sir Charles Mackerras
- > Strauss and Schoenberg performed by the Royal Academy Soloists directed by Clio Gould
- > Music by Sir Harrison Birtwistle, including the world première recording of 17 Tate Riffs.

Jazz CDs

Since 1993, the Jazz department have produced annual CDs of student originals to great critical acclaim.



Concerts

The Academy's busy schedule of chamber music, ensembles and orchestras is administrated by the Concerts Department.

Head of Events:

Nicola Mutton BA, Hon ARAM

Concerts Administrators:

Hannah Jackson BMus

Liz Williams BMus

Concerts Assistant/ Prizes Administrator:

Gemma Burdett BMus, MA

External Bookings Manager:

Anne Murray Hon ARAM

The Academy's orchestral programme prepares students for an increasingly demanding and rapidly-changing profession.

First-year undergraduate string players take part in String Orchestra. Wind, brass and percussion first-year students participate in a series of weekly classes to introduce them to some of the staples of the orchestral repertoire. From the second year onwards, students progress to the Concert Orchestra, which performs lunchtime concerts with distinguished guest conductors to large and appreciative local audiences, concentrating on standard orchestral repertoire. Students who are interested in historical performance may elect to join the Modern Instrument Baroque Orchestra, a small chamber orchestra which introduces period style.

The Period Instrument Baroque Orchestra has become firmly established, giving regular concerts and masterclasses under the direction of visiting baroque specialists. The Studio Orchestra offers students live session experience directed by an experienced professional session musician. The classical instruments of the Becket Ensemble are used both for orchestral projects and for chamber music.

Intensive 'orchestral project weeks' take place several times a term. The Academy regularly welcomes eminent conductors for concerts and workshops with the Symphony Orchestra, Sinfonia (sponsored by 3i PLC), Manson Ensemble (contemporary music) and Opera Orchestra. Rehearsals are frequently coached by principal players from London's professional orchestras. Valuable partnership schemes with the Philharmonia and London Symphony Orchestra enable students to take part in rehearsals and concerts, leading regularly to work as 'extras' and often to auditions for full-time appointments. There is also a strong relationship with the European Union Youth Orchestra, of which Academy students form a substantial contingent.

As orchestral opportunities become less and less predictable, students are encouraged to become versatile and experienced chamber musicians. Siegmund Nissel of the Amadeus Quartet, principals from the London Sinfonietta and many other eminent musicians provide specialist coaching. Performances by chamber groups form an integral daily part of the Academy's lunchtime and early evening concert programme. Students are also invited to perform specific works in themed series, high profile 'free on Friday' concerts and annual composer festivals (in 2005 featuring Peter Maxwell Davies, presented in association with the South Bank Centre).

Larger ensembles include symphonic wind and brass ensembles and the Royal Academy Soloists, sponsored by The British Land Company PLC. The Soloists, an elite string ensemble of fourteen players, perform with their dynamic director Clio Gould. Since their Wigmore Hall debut in 2000 they have performed at the Queen Elizabeth Hall and at festivals all over the UK. Brass ensembles combine chamber and brass band repertoire. The Academy Brass Soloists, a ten-piece ensemble launched in 2001, perform concerts inside and outside the Academy.

The Teachers

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Chief Guest Conductor

Professor Lutz Köhler Hon RAM

Orchestral coaching from leading session players, freelance musicians and principals at the London Symphony Orchestra, the Philharmonia, the Orchestra of the Royal Opera House, the Royal Philharmonic Orchestra and other major orchestras.

Specialist contemporary music coaching from London Sinfonietta principals.

Chamber music coaching from Siegmund Nissel, the Alberni String Quartet, the Jerusalem Quartet, Martin Outram of the Maggini Quartet, pianist Michael Dussek and many other teaching staff listed throughout this Prospectus.

2004-2005 Highlights

- > **Concert at the BBC Proms with the Academy Symphony Orchestra and Juilliard School Orchestra, conducted by Sir Colin Davis**
- > **Shows in London, Birmingham and New York with Sir Elton John, his band and the Academy's Symphony Orchestra**
- > **Max — a festival celebrating Peter Maxwell Davies in association with the South Bank Centre and major performing organisations**
- > **Royal Academy Opera productions of The Magic Flute conducted by Sir Colin Davis and Massenet's Cendrillon conducted by Martin André**
- > **Composition and performance projects with London Sinfonietta, concluding in performances at the Queen Elizabeth Hall**
- > **Period Instrument Baroque Orchestra, Royal Academy Soloists and Manson Ensemble performances at Spitalfields Festival**
- > **Orchestral concerts with Sir Colin Davis, Thierry Fischer, Tadaaki Otaka, Sir Charles Mackerras, Christoph Eberle and Diego Masson**
- > **Period Instrument Baroque Orchestra concert with Andreas Scholl, Ian Bostridge and Rosemary Joshua**
- > **Performance workshops with Sir Peter Maxwell Davies and James MacMillan**
- > **Repertoire sessions and masterclasses with Pierre Laurent Aimard**
- > **Series of lunchtime concerts at University of London's Senate House and Norfolk & Norwich Festival**
- > **Recordings of string classics by Schoenberg and Strauss, and Song Circle's 'Songs of Spring'**

Royal Academy Opera

Director of Opera:

Anthony Legge MA

Royal Academy Opera Administrator:
Fiona Trim

Vocal Faculty and Opera Co-ordinator:
Chris Loake

Telephone 020 7873 7383

Email opera@ram.ac.uk



'Colin Davis should be spending more time with Royal Academy students, if this heart-warming performance of Mozart's hardy perennial was anything to go by'

The Times, November 2004
(*The Magic Flute*
with Sir Colin Davis)

Anthony Legge MA

Has worked with all the major British opera companies including Glyndebourne, and also in Amsterdam, Brussels, Gothenburg, Opera Australia and at Bayreuth, working on the *Barenboim/Kupfer Ring* and *Die Meistersinger*. Recently appeared in the highly-acclaimed 'Operatunity' on Channel 4, and works regularly for the BBC. Music Advisor at English National Opera, where he conducted many performances during fourteen years as Head of Music.

A frequent judge for major singing awards and a Reader for the Queen's Anniversary Prize, he regularly gives masterclasses and is the author of 'The Art of Auditioning' (Peters Edition). Director of Opera since 2003.

Photo location:
the Sir Jack Lyons Theatre.

The Course

Royal Academy Opera is a specialist and intensive Postgraduate Diploma course for those with the potential and aspirations to succeed as principals at the highest international standard. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all

prerequisites for today's opera singers. Classes in bodywork and movement, stage technique, the mainstream European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The two annual productions are directed by highly-experienced professional conductors with Academy orchestras. In recent years, students have enjoyed the inspiring leadership of Sir Colin Davis and Sir Charles Mackerras.

Since 2001, distinguished visiting directors have included John Copley, Ian Judge, Anna Sweeny, Robert Chevara and William Relton. Repertoire is drawn from a wide range of traditions, repertoire and styles, with a strong commitment to contemporary music and historically-aware performances.

Students will also have the opportunity to study rôles in-depth through individual music and language coaching. Excerpts from operas will be presented in a series of tableaux. Performance technique will be developed through work with experienced singers such as Ann Murray and Dennis O'Neill. Close communication between staff from all areas of vocal and operatic training is considered to be of

'It's hard to know whether to classify this as a student performance, especially when the general standard is so high. What is certain is the evidence of the standards of preparation and coaching that prevailed and of the time devoted to the opera... the RAM is delivering what it sets out to deliver.'

Opera, February 2005
(*The Magic Flute*
with Sir Colin Davis)



Sarah Tynan: Soprano
(pictured above as 'Fire' in
L'enfant et les sortilèges)

I came here for the wide variety of teaching on offer—the coaching on musicianship, acting and movement, as well as on technique, is crucial to my development.

As well as Academy opera productions, which have included working with Sir Colin Davis, I've performed the

Governess in *The Turn of the Screw* on a tour to Russia, I've been Janacek's Vixen for Opera East, and I've even appeared in G&S. On the concert platform, I've chosen to perform programmes of Debussy and Wolf—it's certainly varied here!

the highest importance, to balance the course's demands with each student's individual development.

Any opera programme should be receptive to the changing profession. Hence, the Academy has forged close connections with Glyndebourne Festival Opera, the Royal Opera House Covent Garden, English National Opera, Welsh National Opera and British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

2004–2005 Highlights

- > Production at the Academy of Mozart's *The Magic Flute*, conducted by Sir Colin Davis and directed by John Copley, which subsequently toured to Clonter Opera
- > Production at the Academy of Massenet's *Cendrillon*
- > Richard Lewis/Jean Shanks Award for postgraduate singers
- > Opera Rara Bel Canto Prize
- > Second year of the Academy's Song Circle, performing Wolf's *Italienisches Liederbuch*

Your Audition

You should prepare four contrasting operatic arias in a variety of languages, one of which must be sung in English.

45 minutes before your audition you will be given four texts—one in each of Italian, English, French and German. You will be required to prepare and read the English text and one other of your choice. You will also be given a Quick Study (in English), which you will sing after you have performed your chosen pieces in the audition. If the audition panel feels you are not yet ready for entry to this specialist postgraduate programme, you may be offered a place on the Postgraduate Vocal Studies programme with a view to reauditioning for Royal Academy Opera in the following year. See p.52 for general details.

The Teachers

Visiting Professor of Opera

Robert Tear CBE, MA, Hon RAM, FRCM, FRSA, Hon Fellow of King's College, Cambridge

Visiting Professors

John Mark Ainsley Hon RAM
Barbara Bonney Hon RAM
Nicolai Gedda Hon RAM
Valerie Masterson CBE, Hon RAM
Dennis O'Neill CBE, DMus

International Chair of Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Principal Operatic Coaches

Ingrid Surgenor MBE, FRAM, FWCMD, GRSM (Welsh National Opera, Bayreuth Festival, former official accompanist for Cardiff Singer of the World)

Mary Hill MA, Hon ARAM, LRAM, ARCM (Co-ordinator of preparatory opera; Director, Abbey Opera and formerly Glyndebourne Festival Opera)

Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies.

Opera Role Coaches and Music Staff

Laurence Cummings MA, ARCM, FRCO (Head of Historical Performance)

David Drummond BMus

Gareth Hancock MA, ARAM, ARCM (Glyndebourne Festival Opera)

Jonathan Hinden BSc, LRAM, ARCM (former head of music staff, Glyndebourne Festival Opera)

Audrey Hyland BA (English Touring Opera, Britten-Pears School)

Iain Ledingham MA, FRAM, FRCO

Steven Naylor BMus, FRAM (Glyndebourne Festival Opera)

Jonathan Papp ARAM, GRSM (Royal Opera House Covent Garden, Britten-Pears School)

Michael Pollock (Welsh National Opera)

Dominic Wheeler BA, ARCO, ARCM (English National Opera, Opera North, Glyndebourne Festival Opera)

Vocal Studies

Head of Vocal Studies:

Mark Wildman FRAM, FRSA

Vocal Faculty and

Opera Co-ordinator:

Chris Loake

Telephone 020 7873 7444

Email voice@ram.ac.uk



Mark Wildman FRAM, FRSA

Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prizewinner, his career began as a member of BBC Singers and he subsequently performed as bass soloist in UK, Europe and USA, including Purcell Room, Wigmore Hall, BBC Proms, and at British and European festivals. Students' recent successes include prizes in the Kathleen Ferrier Award, Royal Over-Seas League, National Mozart Competition, Cardiff Singer of the World and ENO's Jerwood programme. Many former students sing as principals in major opera companies in Britain and overseas. Singing teacher at the Academy since 1982 and Head of Vocal Studies since 1991.

Photo location: the Duke's Hall.

The Courses

The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers within a comprehensive vocal training course.

Course work in undergraduate and postgraduate vocal studies programmes is designed to impart the performance

skills required for professional careers in opera and concert repertory. Apart from intensive vocal and technical study, students enjoy regular repertoire coaching, stage work, languages, song classes, speech and specialist training in historical performance and contemporary music. Also, the curriculum is enriched with masterclasses and workshops given by outstanding international performers.

Postgraduate students pursue a curriculum designed for their individual needs. The postgraduate vocal studies course includes a preparatory opera programme which is designed specifically for students who demonstrate sufficient operatic potential at internal casting auditions. These students may progress into Royal Academy Opera. Weekly individual and ensemble opera coaching and general stage work classes prepare students for staged opera scenes, directed by a professional producer. For those aiming for a career in solo concert and chamber choir work, the Academy offers a specialist recital/concert course in the later stages of postgraduate study. Students receive extra weekly individual coaching and specialist classes in oratorio, historically-aware performance and contemporary music.

Recent Student Prize-Winners

Kathleen Ferrier Award ('96, '98, '00, '01),
Royal Over-Seas League Gold Medallists ('98-'01),
BBC Singer of the Year ('00),
Great Elm Award ('94-'01),
Emmy Destinn Award for Young Singers ('00),
Richard Tauber Prize ('98),
National Mozart Competition ('98),
and more.

The Academy has a limited number of places for prospective undergraduate singers who clearly demonstrate at audition professional potential and stamina allied to vocal, musical and intellectual maturity to withstand the rigours and demands of the BMus course.

'There was little to choose between singers of style, timing and considerable class'

The Times, November 2003



Viktor Rud (PGDip)

'I started here after studying conducting in the Ukraine. After visiting for the open day, I had to make the biggest decision of my life. I'd never had any formal vocal training. All at once, I chose Britain, London, the Academy, my first singing teacher, my first director, my first opera scene... and I made the right choice, I am sure! At the end of the first term, as I sang in 'Figaro', I thought 'I can't believe it, I've learnt so much in just ten weeks!'.

The Academy has an amazing team, with every expertise you need to make the change from promising student to professional. After two years on the PGDip course, I'm now on Royal Academy Opera. I placed my future in the hands of the staff here. They have never failed to nurture and support me, in every way.

Photograph: Viktor's recent performances include *Papageno* in Royal Academy Opera's *Magic Flute*.

The Chamber Choir performs music from all periods, reflecting the range of professional opportunities available. Students have opportunities to sing in the chorus for opera, musical theatre and oratorio performances.

Your Audition

All candidates

45 minutes before your audition time you will be provided with four texts— one in each of Italian, English, French and German. You will be required to prepare and read the English text and one other of your choice. You will also be given a Quick Study (in English) which you will be required to sing after you have performed your chosen pieces in the audition.

Undergraduates

You should prepare three items in contrasting styles and moods, one of which must be an oratorio aria (with recitative if possible). One item should be sung in a language foreign to you. You may be required to sing only two of the prepared works. See p.52 for general details.

Postgraduates

You should prepare an operatic aria, an oratorio aria and two contrasting works of your own choice from the song repertoire. One item must be sung in English or English translation.

The Teachers

Visiting Professors

John Mark Ainsley Hon RAM
Barbara Bonney Hon RAM
Nicolai Gedda Hon RAM
Valerie Masterson CBE, Hon RAM
Dennis O'Neill CBE, DMus
Robert Tear CBE, MA, Hon RAM, FRCM, FRSA, Hon Fellow of King's College, Cambridge

Singing Professors

Noelle Barker OBE, MA, FGSM, Hon RAM
Nicholas Clapton MA
Jennifer Dakin ARAM
Philip Doghan BA
Diane Forlano Hon RAM
Glenville Hargreaves BMus, Hon ARAM, GRSM, ARMCM, FBSM
Jane Highfield GRSM, LRAM
Anne Howells ARMCM, Hon FRMCM, Hon ARAM
Julie Kennard BA, ARCM, Hon ARAM
David Lowe MA, ARCM Hon ARAM
Penelope MacKay AGSM, Hon ARAM
Joy Mammen Hon RAM
David Maxwell-Anderson BA, MA
Alison Pearce AGSM, Hon ARAM
Janet Price MMus, LRAM, ARCM, Hon ARAM
Jean Rigby FRAM
Elizabeth Ritchie ARAM, LRAM
Beatrice Unsworth Hon ARAM
Mark Wildman FRAM, FRSA

Vocal Repertoire Coaching

Timothy Barratt ARAM, GRSM, LRAM, ARCM, LTCL
Mary Hill MA, Hon ARAM, LRAM, ARCM
Audrey Hyland BA
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, Dip RAM, GRSM
Geoffrey Pratley BMus, FRAM
Clara Taylor FRAM, FRSA
Operatic Coaches are listed under Opera.

Song Classes and Languages

Ludmilla Andrew BA, Hon ARAM (Russian)
Maria Cleva Hon ARAM (Italian)
Florence Daguerre de Hureaux
Licenciée ès Lettres, LRAM Hon ARAM (French)
Mandy Demetriou (Movement)
Philip Doghan (German Repertoire)
Paul Esswood Hon RAM (Baroque Aria)
Emanuela Ferrari-Osborne RSA, Hon ARAM (Italian)
Geraldine Frank BA, Hon ARAM (German)
Karen Halliday (Movement)
Iain Ledingham MA, FRCO, FRAM
(German Repertoire; Choirs)
Penelope MacKay AGSM, Hon ARAM (French Song)
Johanna Mayr MagPhil, (German)
Victoria Newlyn (Movement)
Ian Partridge CBE, Hon RAM, LGSM
(Lieder and Early English Song)
Elizabeth Ritchie ARAM, LRAM (English Song)
Karen Rabinowitz Hon ARAM (Acting)
John Ramster BA (Acting)

Choral Direction and Church Music

Head of Choral Direction and Church Music:

Patrick Russill MA, Hon RAM, Hon FRCO.
Telephone 020 7873 7331
Email choral.direction@ram.ac.uk



'The RAM's ensemble offers an attractive alternative to the Tallis Scholars' account... one with freshness and vitality'

Gramophone, February 2003,
on *In Gloria Dei Patris*

Patrick Russill MA, Hon RAM, Hon FRCO

Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Musical Editor of *The Catholic Hymn Book* (1998). Visiting Professor of Choral Direction, Leipzig Hochschule für Musik und Theater. Chief Examiner (Organ and Choral Direction), Royal College of Organists. Head of Church Music 1987–97.

Photo location:
St. Marylebone Parish Church.

The Course

The Academy's distinctive postgraduate Choral Direction and Church Music course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or Diploma of Postgraduate Studies. Choral Direction is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices.

Studies include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Right: A masterclass with David Hill.



Rufus Frowde (MMus)
(pictured left)

'Following an organ scholarship at Oxford and a career as a teacher, I am glad to pursue intensively my own performance interests at the Academy.

The course encompasses a wide range of vital areas for the choral director, from vocal training and aural skills to gestural technique with and without baton. The professors, performers and students have so much to share musically. Furthermore, it has been invaluable to link

my studies with my professional work as a conductor and organist.

In my second year, I have explored my academic interests on the MMus course as well as involving myself with Historical Performance (continuo classes) and Organ departments (as a second study). It's also been extremely rewarding to work with groups such as the BBC Singers, and to form my own group from the hugely gifted body of Academy students.'

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with members of the Academy's Chamber Choir, and the course has close working relationships with the BBC Singers and the adult professional and children's choirs of the London Oratory and the chapel choir of King's College London.

Your Audition

Entrance auditions are held in early March 2006. You will rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of your own choice. You will be required to sight-sing and aural ability will be tested. Keyboard skills are not required. The closing date for the receipt of applications is 6th January 2006. Auditions take place in London only.

Audition requirements are available at www.ram.ac.uk or from the Registry. See p.52 for general details.

The Teachers

Denise Ham Hon ARAM (Baton Technique)

Julie Kennard BA, ARCM, Hon ARAM
(Vocal Technique)

David Lowe Hon ARAM, MA, ARCM
(Vocal Technique)

David Pettit MA, BMus, FRCO,
Hon ARAM (Aural Skills)

Patrick Russill MA, Hon RAM, Hon FRCO
(Head of Choral Direction and Church Music)

Jeremy Summerly MA, MMus, Hon ARAM

Visiting Professor

Professor Roland B rger
(Head of Choral Direction, Leipzig Hochschule)

Consultants

David Hill Hon DMus, MA, FRCO, Hon FGCM

James O'Donnell MA, FRCO, Hon RAM

2004-2005 Highlights

- > Masterclasses with Stephen Layton, David Hill and James O'Donnell with members of the Academy Chamber Choir
- > Two intensive masterclass days with the BBC Singers and Stephen Cleobury
- > Week-long programme of classes and seminars on major German repertory with Visiting Professor Roland B rger
- > Broadcasts on BBC Radio 3 and Radio Magyar (Hungary) of the department's CD recording of Lassus and Mozart masses with historic instruments in Neresheim Abbey, southern Germany
- > A week-long programme at Neresheim Abbey, including liturgical services and a concert with repertoire from the 16th century to the present day
- > Five-day visit to the Leipzig Hochschule f r Musik, with observation of the Thomanerchor Leipzig and the Kreuzchor Dresden

Piano and Piano Accompaniment

Head of Keyboard:

Professor Christopher Elton FRAM

Piano Department Administrator:

Karen Ingram BA, Hon ARAM

Telephone 020 7873 7405

Email keyboard@ram.ac.uk



Recent Student Successes

1990–2000 Highlights

3rd, Warsaw International Chopin Competition; 1st, London World Piano Competition; 3rd, Tchaikovsky International Piano Competition; 1st, Horowitz International Piano Competition.

2000–2004 Competitions

2nd and 5th, Dublin International; 5th, Leeds; 2nd, Vendôme; 1st & 3rd, Shanghai; 2nd, Porto; 3rd, Munich; 1st, Viseu; Young Concert Artists Trust Award 2000 and 2001; Royal Over-Seas League Accompanist and Ensemble Awards; Accompaniment Prize, Kathleen Ferrier; Gerald Moore Awards.

Graduates have also been very successful in establishing concert and recording careers.

Professor Christopher Elton FRAM

Studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in both piano and cello. Has given many recitals, broadcasts and masterclasses in the UK and overseas. Serves on juries of international competitions. Students' recent successes include the London World Piano Competition 1997 (first prize), Tchaikovsky International Competition, Moscow 1998 (third prize) Dublin International Piano Competition 2000 (second and fifth prizes) and Leeds 2000 and 2003 (fifth prizes), Clara Haskil Piano Competition 2001 (finalist), and Munich (ARD) 2002 (third prize). Piano teacher since 1973 and Head of Keyboard Studies since 1989. Appointed a Professor of University of London, 2002.

Photo location: Christopher Elton's teaching studio.

The Courses

Piano

The Piano Faculty has a worldwide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on encouraging students to find their individual identity as performers and to develop technique as a means of realising such artistic personality.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music (undergraduate pianists also receive accompaniment training). In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. Recent masterclasses have been given by Peter Donohoe,

'...A lively performance by students from the Royal Academy of Music'

New York Times, May 2002



Yurie Miura (BMus)
(pictured left)

'I started playing aged 3 at Yamaha Music School, and have played internationally since the age of 13, when I won my first international competition.

I particularly value the chamber music here — I have a regular partner for violin sonatas and I'm starting to get bigger ensembles together.

Through the Academy I've also gained outside opportunities to perform concertos with full orchestra, as well as solos in festivals.

I love living in London — apart from all that music, the clothes shopping is great and eating out doesn't always need to be expensive.'

Ferenc Rados, Angela Hewitt, Stephen Hough, John O'Connor, Murray Perahia and many others. Regular masterclasses are given by Alexander Satz and Maria Curcio.

Pianists can undertake a range of performance electives (e.g. working with singers in song classes and developing skills in piano improvisation), contributing towards their final degree/diploma profiles.

Piano Accompaniment

Piano Accompaniment may be taken as a Principal Study by postgraduates. (Accompaniment coaching is also given to undergraduates as appropriate.) The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive linguistic tuition in Lieder, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on expansion of solo repertoire or on aspects of technique. Selected students are assigned to Royal Academy Opera for intensive training in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the study programme.

Your Audition

Piano

You should offer a free-choice programme of solo piano music (**not** concerto repertoire), minimum of three works (undergraduates: 20–40 minutes; postgraduates: 40–60 minutes). The programme can include movements of works and should show a wide diversity of character and style as well as evidence of technical accomplishment. The audition panel will select from this programme within the time limits available, but you may specify one work which you particularly wish to perform.

Piano Accompaniment

(postgraduates only) You should prepare a programme (minimum 20 minutes) of songs and/or instrumental works, and including a short, technically demanding solo work. Some tests of musicianship and keyboard skills may be given. Accompanists must bring their own soloist(s)—please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

Répétiteurs

You should coach your singers in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected. See p.52 for general details.

The Teachers

Visiting Professors

Alexander Satz Hon ARAM
(Broadwood Visiting Professor of Piano)
Stephen Hough

Piano

Professor Christopher Elton
FRAM (Dederich Professor of Piano)
Graeme Humphrey ARAM
Diana Ketler ARAM
Piers Lane BMus, Hon RAM
Vanessa Latache FTCL, Hon ARAM, ARCM
Joanna MacGregor FRAM
Professor Hamish Milne FRAM
Martin Roscoe Hon ARAM
Tanya Sarkisova Grad (Moscow State Cons.), Hon ARAM
Aaron Shorr ARAM
Colin Stone
Patsy Toh FRAM, 1e Prix Paris

Piano Accompaniment and Piano Ensemble Coaching

Clifford Benson Hon ARAM, ARCM
Julius Drake Hon RAM
Michael Dussek FRAM
Co-ordinator of Piano Chamber Music
Iain Ledingham MA, FRAM, FRCO
Malcolm Martineau MA, Hon RAM
Geoffrey Pratley BMus, FRAM
Andrew West ARAM

Classical Accordion

Head of Classical Accordion:

Owen Murray

GRAM, Dip RAM (Copenhagen), Hon RAM

Telephone 020 7873 7381

Email accordion@ram.ac.uk



Milos Milivojevic (BMus)
(pictured right)

'London has a very active contemporary music scene, and being at the Academy has given me great opportunities to get involved and perform some of the great 20th-century repertoire.

I've played at the Wigmore Hall and the South Bank Centre, and I believe I'm the first accordionist to perform at the University of London's Senate

House. As an accordionist you must also be an ambassador for your instrument — and I'm very happy to have worked with several Academy composers and introduced them to its inspiring sound-world.'



'I was especially impressed by the extent to which the young players managed to get under the skin of Pärt's scores'

The Independent, April 2000

Classical Accordion Owen Murray

GRAM, Dip RAM (Copenhagen), Hon RAM

Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Diploma in 1982. Many recitals both in the UK and overseas. Recordings include *On the Wings of the Wind*.

Head of Classical Accordion since 1986.

Photo location: Owen Murray (top left) with visiting professor, Friedrich Lips, in Regent's Park alongside the Academy.

The Teachers

Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Visiting Professor

Friedrich Lips (Moscow)

The Course

The Academy was the first British conservatoire to introduce teaching for the classical accordion—an instrument with a substantial original solo and chamber repertory. The specialist curriculum complements other courses and includes master-classes, performance practice, accordion history, repertory, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms début with the BBC Symphony Orchestra at the Royal Albert Hall. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Friedrich Lips, Matti Rantanen, Mie Miki, Viascheslav Semionov, Oleg Sharov and Peter Soave.

Your Audition

Two or three contrasting pieces should be offered. Contact the Registry for further information and a list of recommended repertoire. See p.52 for general details.

Organ

Head of Organ:

David Titterington

MA, Hon DMus, Hon FRCO, Hon ARAM

Organ Administrator:

Helen Thorp BA

Telephone 020 7873 7379

Email organ@ram.ac.uk



Thomas Wilson (IMMus)

(pictured left)

'I came here from New Zealand, where I studied and was then Director of Music at Wellington Metropolitan Cathedral. I wanted to step back and concentrate on my playing, and also to do some research — I hope to have a multi-faceted career in which I can continue these two interests. I didn't want to specialise too early, so the variety here really attracted me. As well as regular lessons we have broad range of specialist sessions, including improvisation, with performers from around the world.

There are also strong links with the choral direction department. At the end of the year, we put everything in context with an international study tour. I've been able to develop complementary research interests, including working on Bach's choral music. Although London can be intimidating at first, now that I'm settled here I always look forward to returning after having been away. London and the Academy enable the broadening of many horizons.'

Organ

David Titterington

MA, Hon DMus, Hon FRCO, Hon ARAM

Organ Scholar at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain and Susan Landale (Première Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premiered many significant works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. Head of Organ Studies since 1996.

Photo location: David Titterington (top) alongside the organ at St. Marylebone Parish Church.

The Course

The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Kei Koito and Daniel Roth. In June 2002, a pioneering harmonium course began under the direction of Anne Page.

Students have regular access to organs in the 'classical' and 19th-century French symphonic traditions, the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as an important two-manual organ after the great French builder, Cavaillé-Coll, specially made for the Duke's Hall by the Dutch firm of van den Heuvel. A rare Neopolitan organ of 1763 by Michelangelo & Carlo Sanarica, restored in Italy by the renowned Riccardo Lorenzini, was inaugurated in spring 2004.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

The one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

Your Audition

See www.ram.ac.uk or contact the Registry for requirements. See p.52 for general details.

The Teachers

Nicholas Kynaston Hon FRCO

Susan Landale BMus, Hon FRCO

James O'Donnell KCSG, MA, FRCO, FRSCM, Hon RAM

Patrick Russill MA, Hon RAM, Hon FRCO

David Titterington MA, Hon DMus, Hon FRCO, Hon ARAM

Visiting Professors

Lionel Rogg Hon DMus, Hon FRCO

Jon Laukvik (Stuttgart Hochschule)

Harmonium

Anne Page BMus

Organology

William McVicker BA, PhD, ARCO

Aural Skills and Paperwork

David Pettit MA, BMus, FRCO, Hon ARAM

Composition and Contemporary Music

Head of Composition:

Professor Simon Bainbridge

FRCM, Hon RAM

Composition and Contemporary Music

Dept. Administrator: Helen Thorp BA

Telephone 020 7873 7379

Email composition@ram.ac.uk



'Gripping performances of Sequenzas left me mentally exhausted but full of admiration for these awe-inspiring young players'

The Strad, May 2004

Professor Simon Bainbridge

FRCM, Hon RAM

Large-scale pieces include works for the BBC Symphony Orchestra, BBC Philharmonic and London Sinfonietta. In 1997 he was awarded the Grawemeyer Prize for composition for his orchestral work *Ad Ora Incerta*. Most of Bainbridge's other works are for mixed ensembles, with or without voice, and include pieces written for the Nash Ensemble, Fretwork and Birmingham Contemporary Music Group. He is currently working on an orchestral piece for the BBC Symphony Orchestra. Future plans include a large-scale international project for the London Sinfonietta. Head of Composition since 1999.

Photo location:
a teaching room in York Gate.

The Courses

The Composition and Contemporary Music Faculty has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus) programmes awarded by the University of London.

All work is rehearsed and recorded in regular workshops, the foundation of ongoing collaborations with the Academy's instrumental and vocal departments. Numerous opportunities arise for student compositions to be played by ensembles from chamber groups to orchestras, and commissions are offered to write for various events both within and outside the Academy.

An annual international composer festival celebrates the work of a prominent living composer, presented in collaboration with the South Bank Centre. Recently featured composers include Berio, Kagel, Kurtág, Maxwell Davies and Pärt. Works by students are performed throughout all the festivals.

The Academy's undergraduate composition curriculum was redesigned in 2005 to reflect the broad vistas and challenges faced by today's music creator.

Illustrious Past Students

Sir Richard Rodney Bennett ('56)
 Cornelius Cardew ('57)
 Sir Harrison Birtwistle ('58)
 Nicholas Maw ('58)
 Sir John Tavener ('65)
 Michael Nyman ('65)
 Brian Ferneyhough ('67)
 Paul Patterson ('68)
 Craig Armstrong ('81)
 Augusta Read Thomas ('89)



Naomi Pinnock (MMus)
 (pictured left)

'I came here firstly for the daily contact with performers. Not only are all our finished works played, but earlier on it's always possible to find a interested player to try things out with.

The professors take a very active interest in our work and represent a broad range of styles.

As they're all professional composers, they make sure that the course is strongly geared around the challenges we'll face in the real world. I've worked with animation students from Bristol and ensembles ranging from the London Sinfonietta and BBC Singers — and visiting professors give yet another perspective.'

It uniquely integrates the traditionally distinct areas of 'media' and 'concert' composition; see p.48.

The Principal-study curriculum includes individual tutorials, workshops, weekly composition and analysis seminars, orchestration classes and workshops, electronic techniques, commercial and business skills and a variety of electives, including conducting.

Your Audition

You must send your portfolio to the Registry by 21st October 2005.

Undergraduates (BMus)

You must send several examples of original work, including at least one large-scale orchestral/ensemble piece. Please supply recordings wherever possible.

Postgraduates (MMus)

You must send at least three pieces, including an orchestral work and another including solo voice(s) and/or chorus. Please supply recordings wherever possible. You should also submit two examples of your written work (in English).

See p.52 for general details.

The Teachers

The teaching staff are all distinguished professional composers with a great variety of experience and skills. There are also regular visits by distinguished composers.

Visiting Professor

Martin Bresnick

Manson Chair of Composition

Paul Patterson FRAM, FRSA

Christopher Austin BA (orchestration and conducting)

Christopher Brown MA, FRAM

Philip Cashian DMus, BMus

Brian Elias

Dominic Muldowney

Milton Mermikides BSc, BMus, OC

(Head of Music Technology)

Recording Engineer

Kirsten Cowie BMus

2004–2005 Highlights

- > Workshops or performances of all music composed over the year, a total of more than 80 works
- > Performances of student works at the Spitalfields Festival in London and Sounds New Festival in Canterbury
- > Collaboration with the Juilliard School in which new works were performed in both London and New York
- > 'Hyperbow' project with Massachusetts Institute of Technology
- > Student commissions in the British Music Information Centre's 'Cutting Edge' concert series
- > A variety of education projects for which composition students worked in schools
- > Composer festival with Sir Peter Maxwell Davies
- > Concerts and discussions featuring the music of Gunther Schuller, Anthony Gilbert and Simon Holt
- > Workshops with the Academy's Symphony Orchestra and Manson Ensemble
- > Instrumental workshops with many illustrious performers
- > Collaborations with the London Sinfonietta, Bristol School of Animation, Royal National Theatre, BBC Singers, BBC Symphony Orchestra and Centre for Young Musicians

Strings

Violin and Viola

Cello

Double Bass

Head of Strings:

Professor David Strange FRAM

Strings Department Administrator:

Esmé Acton BMus

Telephone 020 7873 7395

Email strings@ram.ac.uk



Recent Student Successes

String graduates since 1990 are with BBC Symphony Orchestra, BBC Concert Orchestra, BBC National Orchestra of Wales, BBC Philharmonic, BBC Scottish Symphony Orchestra, Camerata Academica Salzburg, City of Birmingham SO, English Chamber Orchestra, English National Opera, Hallé, Hong Kong Philharmonic, Irish Chamber Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, Malmö Symphony Orchestra, Melbourne Symphony Orchestra, Orquesta Sinfonica de Seville, Oslo Philharmonic, The Philharmonia, Queensland Philharmonic, Royal Liverpool Philharmonic, Royal Opera House, Royal Philharmonic, RTE Orchestra, Scottish Ensemble and many of the major European Symphony Orchestras.

Professor David Strange FRAM

Studied at the Academy with Douglas Cameron. Principal Cellist of the Royal Philharmonic Orchestra (1973–85) and of the Royal Opera House (1985–90). Head of Strings, European Union Youth Orchestra; Professor, National Youth Orchestra of Great Britain and Director, RAM String Orchestra. Vice-President of Pro Corda, the National School for Young Chamber Music Players and a Trustee of the National Chamber Music for Schools Competition. Artistic Advisor to Wells Cathedral Specialist Music School. Professor since 1976 and Head of Strings since 1997. Appointed a Professor of University of London, 2002.

Photo location: the York Gate Collections

Instrument Collection

The Academy's collection of over 250 stringed instruments, including 25 Cremonese instruments, is the most significant of its type worldwide. Many instruments are available for student use. The staff of the on-site stringed instrument workshop advise students on maintenance of their own instruments, and a bow specialist visits regularly for repairs and repairs.

The Courses

The Academy's outstanding tradition of training string players of the highest calibre is given testimony by the number of alumni pursuing solo careers or who are principal players in orchestras and chamber ensembles throughout the world. Through a specialist programme of solo, chamber music and orchestral performance, the Academy comprehensively prepares students for a professional career. A high proportion of string players recently graduating from the Academy have taken up professional positions worldwide. Many students are selected to perform with the European Union and Gustav Mahler Youth Orchestras.

The Academy hosts masterclasses by members of the teaching staff and regularly welcomes distinguished visiting performers. International quartets are invited each term to work with student quartets and to perform in the Duke's Hall.

Chamber music is a major component of all string students' work—see p.06/07. Fourteen of the top string players make up the Royal Academy Soloists, who are directed by Clio Gould.

'The players could not be more expressive'

BBC Music Magazine,
November 1999



Simon Hewitt Jones: Violin (BMus)
(pictured left)

'The most amazing thing about studying at the Academy is the people here. You're always being provoked; there's a constant exchange of ideas, both musical and philosophical. That's true for fellow students as much as for professors. I've met people here who I'm sure will remain friends and colleagues for years. If you know what you want to achieve, the Academy is a great place to be, because there's plenty of freedom to focus on what you want to study. During my time here, I've toured with chamber groups, performed

concertos and recitals, set up an award-winning website, and played on the radio. But Academy professors also know when to rein you in; if I play something stylistically or technically inappropriate, my teacher won't let up until I've corrected *and* understood the problem. I can be sure that the technique I've acquired here won't let me down in the future.

A conservatoire degree is intense and often challenging, but at the Academy it's a very rewarding experience too.

Your Audition

See p.52 for general details. A good knowledge of scales and arpeggios is expected.

Violin: Undergraduates

1st movement (with cadenza) of a concerto by Haydn or Mozart and a contrasting piece.

Violin: Postgraduates

1st movement of a major post 1800 concerto and a contrasting piece.

Viola and Cello

1st movement of a major concerto and a contrasting piece.

Double Bass

One piece of your own choice plus two excerpts from orchestral repertoire.

The Teachers

Violin

Remus Azoitei MMus
Diana Cummings FRAM
Howard Davis FRAM, FRSAM, FRSA
Richard Deakin MMus, FRCO, ARAM
Mayumi Fujikawa
Clio Gould AGSM, Hon RAM
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM
Maurice Hasson Hon RAM
Hu Kun Hon RAM

Sophie Langdon ARAM

Mateja Marinkovic Hon ARAM

Nicholas Miller ARAM

Lydia Mordkovich Hon RAM, FRNCM

György Pauk Hon RAM, Hon GSM

(Ede Zathureczsky Professor of Violin)

Igor Petrushevski Dip Moscow Conservatoire

Tomotada Soh

Marianne Thorsen ARAM

Joshua Bell Hon RAM (Visiting Professor)

Joji Hattori (Visiting Professor)

Viola

Philip Dukes

Yuko Inoue BA, PPRNCM, Hon ARAM

Martin Outram MA, FRAM

Paul Silverthorne FRAM

James Sleight ARCM

Matthew Souter AGSM

Jerzy Kosmala (Visiting Professor)

Hartmut Rohde (Visiting Professor)

Cello

Colin Carr Hon RAM

Lionel Handy ARAM

Josephine Knight ARAM

Mats Lidström Hon ARAM

Philip Sheppard ARAM

David Smith FRAM, FRSAM

Professor David Strange FRAM

Robert Cohen (Visiting Professor)

Steven Doane (Visiting Professor)

Double Bass

Colin Long

Duncan McTier BSc, FRNCM, ARCM

Graham Mitchell

Rodney Stewart FRAM

Edgar Meyer (Visiting Professor)

Peter Pühn (Visiting Professor)

Instrument Custodian

David Rattray Hon ARAM

2004–2005 Highlights

- > **Violin masterclasses by Thomas Brandis, Mauricio Fuks, Joji Hattori, Carmel Kaine, Lewis Kaplan, Aleksandar Pavlovic, Sylvia Rosenberg, Eric Rosenblith and Zvi Zeitlin**
- > **Viola masterclasses by Philip Dukes, Jerzy Kosmala and Hartmut Rohde**
- > **Cello masterclasses by Robert Cohen, Steve Doane, Anssi Karttunen and Paul Marleyn**
- > **Double bass masterclasses by Peter Pühn**
- > **Visits by the Maggini and Skampa quartets**
- > **Royal Academy Soloists concerts at the Academy and in major music festivals outside, directed by Clio Gould**
- > **A busy programme of recitals and chamber music**

Strings Harp

Head of Harp:

Professor Skaila Kanga LRAM, FRAM

Harp Administrator:

Helen Thorp BA

Telephone 020 7873 7379

Email harp@ram.ac.uk



Angharad Wyn Jones (BMus)

(pictured left)

'Coming to the Academy was definitely the right choice for me. I've had so many opportunities here to broaden my skills and experience.

I've participated in ensemble work, chamber music, orchestral work and jazz. I've also had the chance to play in the Royal Academy of Music Symphony Orchestra on tour with Sir Elton John and his band.

The Academy offers me everything that I need, from the expertise of the teachers and professors to the friendly community of the students. Everything is so positive here and it's the perfect place to prepare me for the music profession.

'Berio's solo *Sequenzas* are pieces to make full professionals turn pale. I wouldn't risk playing the harp in high heels myself, but they proved no impediment to Celine Saout.'

The Times, April 2004

Harp

Professor Skaila Kanga LRAM, FRAM

Studied at the Royal Academy of Music. Composer, widely known as a soloist, chamber musician and recording artist. Principal with the Nash Ensemble for 25 years, as well as the Academy of St Martin-in-the-Fields, Sinfonia of London and the London Mozart Players, and regular Guest Principal of the Royal Philharmonic Orchestra. Alongside her classical career, Skaila has always been very active in the pop world, and has a long list of film and TV credits. Head of Harp since 1988.

Photo location: the York Gate Collections

The Course

The harp has played a major rôle at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral and contemporary performance, jazz and improvisation, technical advancement, art of teaching and harp ensemble classes.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses —and many

students have achieved major successes in national and international competitions. The harp department commissions new works annually, and its Harp Showcase concerts attract a wide audience.

The Teachers

Professor Skaila Kanga LRAM, FRAM (Head of Harp)
Daphne Boden FRAM, ARCM, FRSA
Thelma Owen BMus, Hon ARAM (Orchestral Studies)
former Principal, Royal Philharmonic Orchestra
Charlotte Seale ARCM, Premier Prix,
Brussels Conservatoire, Hon ARAM
Helen Tunstall GRSM, ARCM
(Contemporary Music Studies) Principal, London Sinfonietta
Karen Vaughan ARAM, LRAM Co-principal,
London Symphony Orchestra

Visiting Professors

Elinor Bennett LLB, ARAM, Dip RAM
Isabelle Perrin Co-Principal, Orchestre Nationale de
France; professor of École Normale, Paris

Visiting Professor of Jazz Harp

Park Stickney BM, MM

Your Audition

Two contrasting pieces, one of which must have been written after 1900, plus a study; requirements for scales and arpeggios are available on www.ram.ac.uk and from the Registry. See p.52 for general details.

Strings Classical Guitar

Head of Guitar:

Michael Lewin FRAM

Guitar Administrator:

Helen Thorp BA

Telephone 020 7873 7379

Email guitar@ram.ac.uk



Eurico Pereira PGDip
(pictured left)

'The Academy is a magical place, where creativity is free and love for music is endless. Here I am making many important steps towards a career as an international soloist. I have played many solo recitals in the UK, performed concertos, and have toured abroad; I have learned amazing things with our inspiring teachers and in masterclasses;

I was awarded an ABRSM scholarship and have collaborated with the Friends of the Academy.

And in all of these activities I have always been encouraged to develop my own artistic personality, the crucial element that makes each musician special.

Classical Guitar

Michael Lewin FRAM

Studied at the Royal Academy of Music and later in Spain with José Tomas. As guitarist and lutenist, has performed with the Royal Shakespeare Company, Scottish Opera, English National Opera, Royal Opera House Covent Garden and La Piccola Scala, Milan. In addition to solo concerts, has played and recorded with leading ensembles and orchestras throughout Europe. Vice-President of the European Guitar Teachers' Association.

Photo location: above the Academy's entrance.

The Course

The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum which encourages students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Among the distinguished visiting artists have been the Assad Duo, Manuel Barrueco, David Russell, David Starobin, John Williams and Julian Bream (who adjudicates his prize each year).

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze and Sir Peter Maxwell Davies and an International Guitar Duo Festival. Academy guitarists regularly win top prizes in major national and international competitions. Outstanding alumni include David Russell, Antigoni Goni, Fabio Zanon, Mark Ashford, Xuefei Yang, the Eden/Stell and Katona duos and both Tetra and the English Guitar quartets.

The Teachers

Michael Lewin FRAM

Timothy Walker Hon ARAM

Visiting Professors

John Mills Hon ARAM

John Williams OBE, Hon RAM

Consultant

Julian Bream CBE, Hon RAM

Your Audition

Undergraduates should present three pieces and postgraduates four pieces from:

- > a contrapuntal work written between c.1550–1750
- > a movement in sonata form
- > a theme with variations
- > a dance movement
- > a work, or movement(s), written after 1950.

See p.52 for general details.

Woodwind

Head of Woodwind:

Keith Bragg Hon ARAM, AGSM

Woodwind Department Administrator:

Fiona Bolton MSc

Telephone 020 7873 7320

Email woodwind@ram.ac.uk



Recent Student Successes

Recent graduates play with Berlin Philharmonic, BBC orchestras, City of Birmingham SO, English National Opera, Gothenburg Opera, Hong Kong Phil, Iceland Symphony Orchestra, London Symphony Orchestra, Royal Concertgebouw, Amsterdam Royal Philharmonic, Royal Swedish Opera and others. Ensembles include Galliard and Mobius.

Keith Bragg Hon ARAM, AGSM

Studied with Judith Pearce, then William Bennett at the Guildhall School of Music and in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia since 1990, he has performed with all the major London orchestras.

A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.

Professor of Piccolo since 1992 and Head of Woodwind since 2002.

Photo location: alongside the new David Josefowitz Recital Hall.

The Courses

The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.

Individual lessons for Principal Study and related instruments are complemented by intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students are led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and the standard of performance is very high.

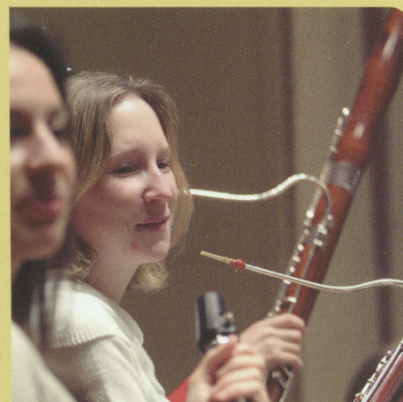
Recent masterclasses have been given by William Bennett, Roger Birnstingl, Henri Bok, Robert Dick, Paul Goodwin, Ingo Goretzki, Michael Heitzler, Eckhart Hübner, Maxence Larrieu, Andrew Marriner, Sabine Meyer, Frank Nolan, Alexei Ogrintchouk, Antony Pay, John Price, Helen Simons, Christian Wetzel and Dominik Wollenweber.

Your Audition

Two contrasting pieces of your own choice. A good knowledge of scales and arpeggios is expected. Sight-reading may be given. See p.52 for general details.

'The Royal Academy of Music Symphonic Winds are a very impressive ensemble indeed, both in their ability to blend and in secure solo individuality. I don't know of a finer performance on disc, and I enjoyed it enormously'

Gramophone, October 2004



Katherine Lacy: Clarinet (PG Dip)
(pictured left)

'I chose the Academy because of the reputation of the clarinet professors, but have learned from many other people here, in addition to them. I've played alongside experienced professionals in the LSO scheme and at the Kurtág festival, performed *Shostakovich 8* with Yan Pascal Tortelier, and organised chamber ensembles with fellow students.

The repertoire sessions with Keith Bragg are fantastic — he tells us exactly what we need to know, because he does it himself every day. We all have to study doubling instruments too, which means that I can now accept gigs that players from other places might have to turn down.'

The Teachers

Flute

William Bennett OBE, Hon RAM
(International Soloist; Principal, English Chamber Orchestra)

Keith Bragg Hon ARAM, AGSM (piccolo)
(Principal Piccolo, Philharmonia)

Kate Hill Hon ARAM (Principal, Britten Sinfonia and Co-Principal, English Chamber Orchestra)

Patricia Morris (piccolo) (ex-Principal Piccolo, BBC Symphony Orchestra)

Clare Southworth GRNCM, PPRNCM
(International Soloist and Tutor)

Oboe

Douglas Boyd FRAM
(Principal, Chamber Orchestra of Europe)

Geoffrey Browne (cor anglais) (English National Opera)

Christopher Cowie (Principal Oboe, Philharmonia)

Margaret Eldis (Alexander Technique)

Tess Miller ARCM, Hon RAM
(oboe and Alexander Technique) (Former Principal, London Bach Orchestra and Orchestra of St John's, Smith's Square)

Celia Nicklin FRAM (Principal, London Mozart Players)

Melanie Ragge MA, MPhil, Dip RCM, Hon ARAM, LRAM (member, New London Chamber Ensemble)

Visiting Professor of Oboe

Alexei Ogrintchouk
(Principal, Rotterdam Philharmonic Orchestra)

Clarinet

Richard Addison FRAM (Principal E flat and Bass, Royal Philharmonic Orchestra)

Karen Jones GSMD (Principal, City of London Sinfonia)

Timothy Lines (Principal Clarinet and Principal E flat clarinet, London Symphony Orchestra)

Angela Malsbury Hon RAM
(Principal, London Mozart Players)

Keith Puddy FRAM, FTCL
(Principal, New Queen's Hall Orchestra)

Nicholas Rodwell ARCM, Hon ARAM
(Principal, Royal Opera House, Covent Garden)

Mark van de Wiel MA, ARCM
(Principal, Philharmonia Orchestra and London Sinfonietta)

Visiting Professor of Clarinet

Andrew Marriner (Section Principal, London Symphony Orchestra and Academy of St Martin-in-the-Fields)

Saxophone

Richard Addison FRAM
(Principal, Royal Philharmonic Orchestra)

Bassoon

David Chatterton Hon ARAM, AGSM, Cert Ed
(contra-bassoon) (Principal, Royal Philharmonic Orchestra)

Gareth Newman BMus, LRAM, Hon ARAM (Principal, London Mozart Players and New Queen's Hall Orchestra)

John Orford Hon RAM, ARMC
(Principal, London Sinfonietta)

LRAM (Art of Teaching)

Robert Roscoe

2004–2005 Highlights

- > Performances of significant chamber works given with members of the woodwind faculty, both at the Academy and in professional venues outside
- > Performances of complete works for large ensemble by Richard Strauss, Mozart and Ibert, plus a new commission for 20 winds by Academy student Bob Broadley

Brass

Artistic Director and
Head of Brass:

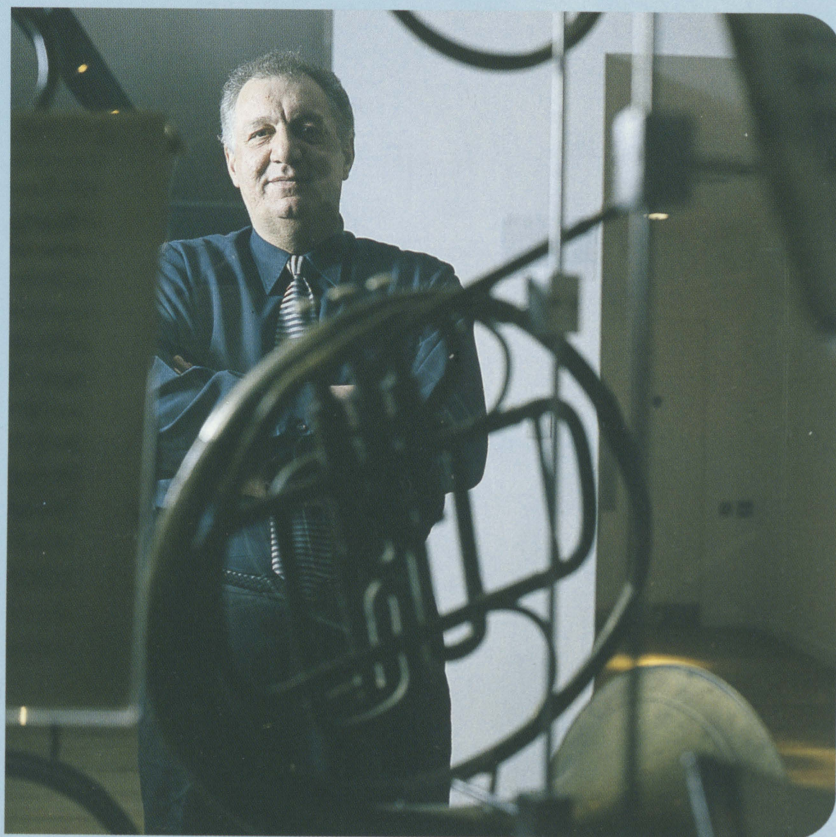
James Watson FRAM

Brass Department Administrator:

Fiona Bolton MSc

Telephone 020 7873 7320

Email brass@ram.ac.uk



Recent graduates play with BBC orchestras, Birmingham Royal Ballet, City of Birmingham Symphony, English Chamber Orchestra, Hallé, London Symphony, Netherlands Radio Philharmonic, Philharmonia, Royal Liverpool Philharmonic, Royal Philharmonic, Scottish Opera.

Ensembles include Onyx, Karelia and QuintEssential.

James Watson FRAM

James Watson has held principal trumpet posts with the Royal Philharmonic Orchestra, Royal Opera House and London Sinfonietta. International chamber music work has included the Nash Ensemble and leading the world-famous Philip Jones Brass Ensemble. He is particularly active in film and television and has recorded with pop legends Elton John, Paul McCartney and Peter Gabriel. His conducting positions have included Artistic Director of the Black Dyke Mills Band, 1992–2000.

James was Artistic Director of the National Youth Brass Band of Wales for six years and is Vice-President of the National Youth Wind Orchestra of Great Britain. Head of Brass since 2001.

Photo location: the York Gate Collections

The Courses

In recent years the Academy's Brass Faculty has established itself as one of the foremost in the world. The Academy's distinguished resident and visiting teachers of brass are active at the highest professional level, and include principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in

close touch with professional developments and opportunities.

Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms.

As well as orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Eminent visitors such as Canadian Brass, Joseph Allesi, Kenneth Amis, Ronald Barron, Leonard Candelaria, Hakan Hardenberger, John Kenny, Christian Lindberg, Don Lucas, Eric Ruske, Guy Touvron and Radovan Vlatkovic have given regular masterclasses.

A CD of symphonic brass music, directed by John Wallace and James Watson, was released in 2002.

Your Audition

A free-choice programme of 10–15 minutes; one of the works should be an original composition for the instrument. See p.52 for general details.

'For the Royal Academy Soloists, conducted by James Watson, no sonority or dynamic jolt could be too extreme: they are obviously primed for anything, including Judgment Day.'

The Times, November 2004



Ciprian Ilie: Trumpet (BMus)

(pictured left)

'When I attended the Academy's open day I immediately felt at home. In my first term here I was thrown into playing in Berlioz under Sir Colin Davis at the Royal Festival Hall — I had an urgent hunt to find white tie and tails (and to learn how to tie a bow tie)!

I have had the privilege of working with great musicians here, including playing *Sequenza X* for Gabriele Cassone in a masterclass at the Berio festival presented by the Academy and the South Bank Centre.'

The Teachers

Horn

Michael Thompson FRAM
(Aubrey Brain Chair, International Soloist)

Richard Watkins FRAM
(Dennis Brain Chair, International Soloist)

Visiting Professors of Horn

Richard Clews FRAM, (Principal, Orchestra of the Royal Opera House, Covent Garden)

David Pyatt (Principal, London Symphony Orchestra)

Trumpet

Paul Archibald ARCM, ARAM, (leading London freelance, former Co-Principal, Orchestra of the Royal Opera House, Covent Garden; former Principal, BBC NOW)

Robert Farley Hon RAM
(Principal, Hanover Band)

Howard Snell FRAM (former Principal, London Symphony Orchestra)

Derek Watkins (leading session player)

James Watson FRAM

Ian Wilson ARAM, Hon FTCL (also Natural Trumpet and Cornetto) (former Principal, Ulster Orchestra and Sadler's Wells/English National Opera; Sub-Principal, Royal Opera House)

Visiting Professor of Trumpet

Rod Franks (Orchestral Specialist and Principal Trumpet, London Symphony Orchestra)

Commercial Brass Consultant

Derek Watkins (leading session player)

Tenor Trombone

Ian Bousfield Hon ARAM
(Principal, Vienna Philharmonic Orchestra)

Dudley Bright Hon ARAM
(Principal, London Symphony Orchestra)

Denis Wick FRAM (trombone professor emeritus)

Visiting Professor of Trombone

Ian Bousfield Hon ARAM
(Principal, Vienna Philharmonic Orchestra)

Bass Trombone

Robert Hughes FRAM (London Symphony Orchestra)

Tuba

Patrick Harrild Hon RAM
(Principal, London Symphony Orchestra)

Historical Brass Instruments

Patrick Jackman Sackbut and Early Trombone

Andrew Clark GGSM, Hon ARAM Natural Horn
(Principal, Orchestra of the Age of Enlightenment, Amsterdam Baroque Orchestra)

Robert Farley Hon ARAM

Natural Trumpet and Cornetto (Principal, Hanover Band)

Serpent, Ophicleide

Stephen Wick (London Gabrieli Brass)

LRAM (Art of Teaching)

Howard Snell FRAM

Adam Wright BMus, LRAM

2004–2005 Highlights

- > Masterclasses with Ian Bousfield, Leonard Candelaria, Richard Clews, Rod Franks, Don Lucas, David Pyatt and Derek Watkins
- > Academy Brass Soloists performed Birtwistle at Westminster Abbey and Maxwell Davies at Westminster Cathedral, both in collaborations with the South Bank Centre
- > Transatlantic Horn Quartet and students performance, including the premiere of Britten's Introduction and Allegro
- > Performances by Trumpet Ensemble and Trombone Choir
- > Celebration for Ifor James with Jeffrey Bryant, Frank Lloyd, Nicholas Korth, Steven Stirling and others

Timpani and Percussion

Head of Timpani and Percussion:

Neil Percy Dip RCM, ARCM, Hon ARAM

Timpani and Percussion

Department Administrator:

Fiona Bolton MSc

Telephone 020 7873 7320

Email percussion@ram.ac.uk



Past Students

Evelyn Glennie OBE ('85)

Makoto Nakura ('93)

Colin Currie ('98)

Simon Lowden ('01)

Academy percussion alumni perform regularly as orchestral and session players all over the world.

Neil Percy Dip RCM, ARCM, Hon ARAM

Principal Percussionist with the London Symphony Orchestra, Neil studied at Chetham's School of Music, and jazz and composition at Eastman School of Music before continuing his studies at the Royal College of Music. He won the Bronze Medal in the first Shell/LSO scholarship for Timpani and Percussion. As a player he has worked closely with many artists and conductors including Pierre Boulez, André Previn, Elvis Costello and John Williams, and as a soloist with Steve Reich, Ravi Shankar, Kent Nagano and Elgar Howarth. As a clinician and educator he has given masterclasses in Europe, the USA and Asia, and has coached many leading youth orchestras including the PMF, National Musicians Symphony and National Youth Orchestras. Head of Department since 2000.

Photo location: Marylebone Road, outside the Academy.

The Course

The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music making of the highest professional standard.

Orchestral training on timpani and percussion instruments is the core component, and the Academy's range of orchestras and ensembles, together with its extensive range of quality instruments and practice facilities, present outstanding opportunities.

Timpani and Percussion lessons are complemented by regular faculty activities such as repertoire, performance classes and masterclasses, together with chamber music coaching for percussion ensembles and mallet groups. Areas of related study include classes in Latin American and Ethnic percussion and drumset, emphasising rhythmic awareness and movement, in both solo and ensemble situations.

'Students from the RAM gave a very fine account of Bartók's *Sonata for Two Pianos and Percussion*'

The Guardian, May 2002



Helen Yates (BMus)

'The Academy became my first choice after I attended the open day, which gave a good impression of the atmosphere here — a mixture of hard work with a lot of fun!

I have regular lessons on all styles of percussion, and all the professors are leading musicians in their field. I've gained invaluable performance experience in Academy orchestras and ensembles, with great conductors. I have played alongside professionals in the LSO scheme and in a

recital with Keiko Abe. Later this year I'll perform a duet with Colin Currie. This summer I will be performing with the joint Academy and Juilliard Orchestras in the BBC Proms, conducted by Sir Colin Davis.

I am also studying for the LRAM teaching diploma and I take an advanced course in French at King's College London. The Academy's course is full of amazing opportunities, with excellent facilities, and is preparing me well for professional life.'

The Academy has an extensive provision for marimba and solo percussion. Regular masterclasses from many of the world's leading tuned percussion specialists offer excellent opportunities for the aspiring tuned percussion student. Recent visitors have included Keiko Abe, She-e Wu and Juanjo Guilen.

Eminent soloists, orchestral principals and ensemble leaders are regular visitors to the Academy, and masterclasses have been given by Airtó, Birger Sulsbruck, Evelyn Glennie, Oladum Ensemble (Brazil), Anthony Kerr, David Searcy (Principal Timpani, La Scala Milan), Christopher Lamb (Principal Percussion, New York Philharmonic), Rainer Seegers (Principal Timpani, Berlin Philharmonic) Peter Erskine, and Joe Locke.

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is \$2,000 and second prize is a visit to Zildjian International in the UK, to select cymbals of their choice.

Your Audition

Detailed requirements are available at www.ram.ac.uk and from the Registry. Postgraduate students may opt to study timpani only or percussion only. See p.52 for general details.

The Teachers

Timpani

Simon Carrington GRSM, ARCM, Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)

Visiting Professor of Timpani

David Searcy

Visiting Professor of Baroque Timpani

Benedict Hoffnug ARAM

Percussion

Neil Percy Dip RCM, ARCM, Hon ARAM
(Principal Percussion, London Symphony Orchestra)

Simon Carrington GRSM, ARCM Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)

Stephen Quigley ARAM
(Principal Percussion, Royal Philharmonic Orchestra)

David Jackson (London Symphony Orchestra)

Andrew Barclay (Co-principal Percussion, London Philharmonic Orchestra)

Nicholas Cole FRAM (former Principal Percussion, Royal Philharmonic Orchestra)

Professor of Solo Repertoire and Concerti

Colin Currie (international soloist)

Professor of Marimba

Eric Sammut (international soloist)

Drum Set, Latin American and Ethnic Percussion

Paul Clarvis Hon ARAM
(international soloist and recording artist)

Drum Set and Latin American Percussion

David Hassell Hon ARAM
(session musician and renowned clinician)

International Drum Set Consultant

Peter Erskine
(international soloist and recording artist)

2004–2005 Highlights

- > **Timpani/Percussion representatives in European Youth Orchestra, Schleswig Holstein, Verbier and the National Youth Orchestra of the Netherlands (NJO)**
- > **Masterclasses given by Evelyn Glennie, Airtó, She-e Wu, Birger Sulsbruck, David Searcy, Joe Locke, Anthony Kerr and Benedict Hoffnug**
- > **Inaugural Solo Recital by new professor Colin Currie with students of the Timpani and Percussion Department**

Conducting

Head of Conducting:

Colin Metters Hon ARAM, Hon RAM
Telephone 020 7873 7353
Email conducting@ram.ac.uk



Recent Successes

Paul Murphy (1988)
Principal Conductor, Birmingham Royal Ballet

Andrea Quinn (1989)
Music Director, New York City Ballet

Richard Farnes (1990)
Music Director, Opera North

Nicolae Moldoveanu (1993)
Principal Conductor, English Sinfonia

Martin West (1995)
Principal Conductor, English National Ballet

Ilan Volkov (1997) Principal Conductor,
BBC Scottish Symphony Orchestra

Rumon Gamba (1998)
Music Director and Principal Conductor,
Reykjavik Symphony Orchestra

André de Ridder (1999) Assistant
Assistant Conductor, Hallé Orchestra

Ludovic Morlot (2000)
Assistant Conductor, Boston Symphony Orchestra

Edward Gardner (2000)
Music Director, Glyndebourne Touring Opera

Colin Metters Hon ARAM, Hon RAM

Colin Metters' wide experience affords him an enviable reputation across a wide spectrum of the music profession as conductor, orchestral trainer and conducting pedagogue. He has worked with leading symphony orchestras in the UK, and guest-conducted extensively abroad. Metters has an international reputation as a leading pedagogue, and has given masterclasses in Germany, Poland, Finland, Australia, Venezuela, Vietnam, China and the USA. In 1997 he was appointed Music Advisor and Principal Guest Conductor to the Vietnam National Symphony Orchestra. In 1999, he was awarded the Vietnamese equivalent of the Order of Merit, the first to be made to a British citizen. Professor and Director of Conducting Studies since 1983.

Photo location: foyer to the David Josefowitz Recital Hall.

The Course

Established in 1983 under the direction of Colin Metters, the Royal Academy of Music's postgraduate conducting programme is now internationally recognised as one of the foremost programmes in conductor training.

The course provides a comprehensive and integrated programme over three years, examining what lies behind the art and craft of conducting and the role and responsibilities of the conductor, and seeks a better understanding of the complex relationship that exists between conductor and performers. The course is designed to provide a strong technical foundation, studying laws of cause and effect as they relate to conducting, and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.

Regular classes are held throughout the term under the direction of Colin Metters, with additional masterclasses given by visiting guest conductors including Sir Colin Davis, Ilya Musin (St. Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan), Carl Topilow (Cleveland) and

'People are friendly with it too, but make no mistake, this isn't an artsy institution but a training ground for the cut-throat classical music biz. Okay, it's a bit artsy.'

Push independent university guide, 2005



Leo Hussain
(pictured left)

'Having conducted concerts at university when I should have been writing essays, it was a relief to come here for such an intensive practical course. Spending so much time in the building means that you are around (and so learn from) many extraordinary musicians — guest conductors, teachers and students of all disciplines.'

Three years may seem long for a postgraduate course, but I've found that it has given me a complete grounding in the actual process of conducting. When I'm going from *Figaro* one night to Bartók the next, it's nice to have one thing I don't have to think about!'

Thomas Baldner (Indiana). George Hurst also visits once each term to work with the conductors' class.

Repertoire over the course is broad-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum.

The course maintains a strong link with the Composition and Contemporary Music Faculty and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading take place regularly throughout the course.

Your Audition

Auditions take place in London only. Auditions for orchestral (not choral) conductors are held in February/March 2006 for entry in September. Detailed requirements will be sent in mid-January and are available at www.ram.ac.uk. The closing date for receipt of applications is 6th January 2006. Whilst non-UK candidates may send a video (UK VHS only) to support their application, there is normally no shortlisting from video and the entire selection process is through the practical audition. See p.52 for general details.

The Teachers

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

George Hurst Hon RAM (Consultant)

Colin Metters Hon ARAM, Hon RAM
(Head of Conducting)

Conducting Options for other Students

Denise Ham Hon ARAM
(Tutor in Undergraduate Conducting)

There is strong provision for both undergraduate and postgraduate students who wish to pursue conducting study but who are not on the Conducting postgraduate course itself.

Undergraduate Conducting

This is designed to equip all second-year students with a basic conducting technique, enabling them to show tempo and some degree of texture and dynamic through gesture.

Conducting Elective

Students should have attained a 2:1 grade in the second-year exam to be eligible for this. However, any second-year student who shows particular ability and wishes to undertake more intensive study may also join the elective class. This course involves study of specific repertoire and baton technique.

Intermediate Level

Acceptance is by audition. Students would normally have completed the elective, but any student in the Academy may audition for this course in order to receive individual tuition.

Musical Theatre

Head of Musical Theatre:

Mary Hammond FRAM, LRAM

Musical Theatre Administrator:

Juleka Nwankwo

Telephone 020 7873 7483

Email mth@ram.ac.uk

Musical Director and/or Repetiteur Course

This Course is structured according to individual needs and experience, and is intended to operate alongside, and in tandem with, the Musical Theatre Course. Contact the Musical Theatre Department to arrange a meeting to discuss the details of any application.

'This was easily the most enjoyable and most satisfying live performance I've seen from Elton John... the Orchestra of and Choir of the Royal Academy of Music added drama, depth and sheer spectacle to this sumptuous show'

Daily Telegraph, December 2002



Mary Hammond FRAM, LRAM

Graduated from the Royal Academy of Music in both singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group, the Royal National Theatre and other West End managements, and with pop bands and TV personalities. Recent Executive of the British Voice Association and on the Board of the Actors' Centre.

Photo location:
the dance studio in York Gate

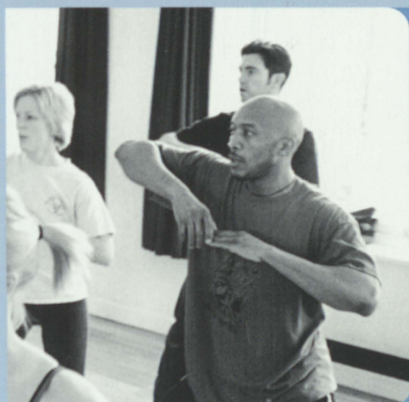
The Course

Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's intensive one-year course trains postgraduate (or equivalent) students pursuing a career in musical theatre. It aims to provide a direct link into the profession, from theoretical class work via practical opportunities.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz and tap), movement, acting, singing, improvisation, history of musical theatre, musicality, audition classes and project work. Students also take part in masterclasses and workshops with visiting professionals, and in internal competitions.

'I feel a bit like I've been stripped down, taken to pieces, given a thorough going-over and put back together again in an effective working order. Nothing's really new, it just works much, much better now.'

Chris Vincent, recent student



Vumile Nomanyama

(pictured left)

'I come from South Africa and I taught music there before arriving in the UK with a tour of *The Mysteries*, produced in conjunction with Broomhill Opera. Having a background in music but no theatrical training, I decided to come to the Academy to fine-tune my performing skills and specialise in Musical Theatre.'

Thanks to the acting classes I can now devise and explore a wider range of original characters. I have also worked hard with the singing and voice teachers to improve my vocal technique. I've learned how to combine all these diverse skills to enhance my performance onstage, whether it's of *Les Mis* in the Duke's Hall or new works by Media and Applied Music students.'

Recent graduates have appeared in West End productions of *The Woman in White*, *My Fair Lady*, *Jerry Springer the Opera*, *Mamma Mia*, *Phantom*, *Les Miserables*, *Fame*, *South Pacific*, *Jumpers*, *High Society*, *Peter Pan*, *The Pirates of Penzance*, *Bombay Dreams* and *Our House*, and in tours of *Jekyll and Hyde*, *The Full Monty*, *Beauty and the Beast*, *Spend, Spend*, *Spend*, *Sunset Boulevard*, *The Rocky Horror Show*, *Whistle Down the Wind*, *La Belle Helene* and *Zip*.

For further information — including audition details, a separate prospectus and application forms — please see www.ram.ac.uk/mth or contact the Musical Theatre office.

The Teachers

Mary Hammond FRAM, LRAM (Head of Musical Theatre, teaching Integration of Acting and Singing)

Karen Rabinowitz Hon ARAM
(Course Leader, Director, teaching Acting, Movement and Tap)

Anne-Marie Speed MA (Voice Studies), CSSD, ADVS,
Hon ARAM, Licensed Estill Voice Craft Practitioner (Spoken Voice)

George Hall Hon ARAM
(Director, teaching Acting and Musical Theatre History)

John Jones (Director)

Julie Armstrong (Dance)

Stephen Hill FLCM, ARCM (Choral Director)

Andrew Friesner GMus RNCM (Musicality)

Visiting Teachers

Illustrious Guest Directors, Musical Directors and Choreographers are employed for specific projects, and have recently included:

Julian Bigg Guest Musical Director

Peter Cregeen Television Director

Jo Davies Guest Director

Michael Ferguson Television Director

Craig Horwood Guest Choreographer

Martin Koch Guest Musical Director

Martin Lowe Guest Musical Director

Andrew Neil Guest Director

Matt Ryan Guest Director

David Shrubsole Guest Musical Director and Coach

Nick Skillbeck Guest Musical Director

Tony Slattery Visiting Lecturer

Nicola Treherne Visiting Choreographer

Mark Warman Guest Musical Director

Douglas Whyte Guest Musical Director

Panel of Advisors

John Caird, Howard Goodall,

Howard Harrison, Charles Hart,

James Holmes, Nicholas Hytner,

Martin Koch, Christopher Legge,

Julia MacKenzie Hon RAM, Andrew Neil,

Dame Diana Rigg, Matt Ryan, Tony Slattery,

Richard Toeman, David White

Singing Teachers

Ross Campbell ARCM, Dip RCM (Perf)

Graham Godfrey

Ann James BA, LRAM, Hon RAM

Mary King BA, PGCE, Hon ARAM

Penelope MacKay AGSM, Hon ARAM

Howard Milner MA, ARCM, FRSA

Gareth Roberts ARAM, GRSM, LRAM

Maureen Scott EVTS

Vocal Coaches include:

Stephen Hill FLCM, ARCM, Hon ARAM

Charles Miller

Bruce Ogston FTCL (Piano and Singing)

Dane Preece BA, ARCM, LGSM, Hon BC

Andrew Friesner GMus, RNCM

Stuart Barr MA, MPhil, DipRCM

Mark Etherington BA

2004–2005 Highlights

- > **Concerts and recordings in a great variety of styles**
- > **Showcases for agents and casting directors**
- > **Major productions including *Sweeney Todd* and *The Wiz* Concerts with Sir Elton John**
- > **Masterclasses with Philip Quast, Julia MacKenzie, Jason Robert Brown, Matthew Ryan, Nina Finburgh and David White**

Jazz

Head of Jazz:

Gerard Presencer Hon ARAM

Jazz Administrator:

Darren Taylor

Telephone 020 7873 7338

Email jazz@ram.ac.uk



'You can see the stars of tomorrow at the RAM today'

Jazzwise, October 2004

Gerard Presencer Hon ARAM

Trumpet soloist, grew up playing in the London jazz scene of the early 80s. Plays, writes and arranges for Charlie Watts of the Rolling Stones. Featured soloist on Blue Note Record's largest ever selling release, *Cantaloup* by US 3. In continual demand on the international circuit, Gerard has recorded and soloed with Chick Corea, Herbie Hancock, Ray Charles, Sting and James Brown. Winner of the British Jazz Awards trumpet category in 1995, 1997, 1999 and 2002. Professor of Trumpet at the Berlin Hochschule für Musik Hanns Eisler. Head of Jazz since 1999.

Photo location:
Regent's Park, alongside the Academy.

The Course

The Academy offers an ideal environment to learn and experiment with this extremely broad art form. There is a strong emphasis on performance with opportunities to play within the college and outside. The course benefits from small numbers, enabling each year to form a combo that will play together extensively. The interaction between players can therefore develop to an exciting degree, perhaps creating lifelong musical associations.

Undeniably some of the finest jazz performers have been great composers too (from John Coltrane to Kenny Wheeler). We aim to continue this tradition with a full and varied course in composition and arranging—covering many aspects and forms of jazz music and possible applications within other genres. We aim that, by the time you graduate, you will have found your own creative voice and begun to develop this.

We bring in performers from the world jazz scene, as often as possible, to play with students. The course is committed to continual development in order to remain as vital as possible in this ever-changing art form.

The department runs a four-year BMus programme, a nine-month Postgraduate Diploma and a 1–2 year MMus programme.

Your Audition

Detailed audition requirements are available at www.ram.ac.uk and from the Registry. You will be required to demonstrate proficiency in your chosen idiom(s), including instrumental technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students). See p.52 for general details.

Recent Student Successes

Prize-winners at Perrier Young Jazz Competition '97, '98, '99 and '01.



John Blease: Percussion (BMus)

(pictured left)

'I went to school in the west of Scotland, and got into jazz in my last few years there. I chose to come here simply because I liked the atmosphere at audition. Everyone here wants to play as much as possible, and we often get to work with big names in the profession and perform in venues like the 606 and Pizza Express.

I've also worked with the classical percussion department, and have recorded with media music students. I've made links with the outside world too, and have played professionally in big outdoor festivals and on tours overseas.'

The Teachers

Trumpet

Gerard Presencer
Chris Batchelor
John Barclay
Nick Smart

Trombone

Barnaby Dickinson

Tuba

Oren Marshall

Saxophone

Martin Speake LTCL, FTCL (Ensembles and History)
Julian Argüelles
Iain Ballamy
Andy Panayi
Tim Garland
Julian Siegel
Jean Toussaint

Piano

Nick Weldon (Teaching Jazz)
Liam Noble
Tom Cawley
John Serry

Guitar

Ed Speight
John Parricelli
Phil Robson
Mike Outram

Drum Kit

Trevor Tomkins Hon ARAM (Teaching Jazz)
Martin France
Gary Husband

Vibes

Anthony Kerr

Voice

Anita Wardell
Tina May

Bass (electric and acoustic)

Jeff Clyne Hon ARAM (Repertoire)
Michael Mondesir
Laurence Cottle
Steve Watts
Paul Westwood
Robin Mullarkey

Flute

Andy Panayi

Composition

Peter Churchill
John Thomas MMus, GTCL (Transcription Co-ordinator)
Milton Mermikides (Computer Techniques)

Visiting Composers

Various including Django Bates, Julian Argüelles, Hans Koller, Robert Mitchell and Stan Tracey

Rhythms

Barak Schmool MA, GRSM, LRAM

Early Jazz

Keith Nichols GGSM, Hon ARAM

Associate Jazz Artists

John Taylor
Karl-Heinz Miklin
John Surman
Michael Gibbs
Ronan Guilfoyle
John Abercrombie
Bernard Purdie

2004-2005 Highlights

- > Weekly participation in the Jazz Café's jam sessions
- > Collaboration and concert at The Spitz with the composition department, Tommy Smith, Gary Husband and John Taylor
- > Concert of the music of Hans Koller
- > Junior Jazz premiere performance at the Norfolk and Norwich Festival with Tim Garland
- > Performance at the London Jazz Festival
- > Don Ellis transcription concert
- > Publication of Stan Tracey's Genesis

Media and Applied Music

Head of Media and Applied Music:

Dick Walter BA, Hon ARAM

Email mediamusic@ram.ac.uk



Past Students

Oliver Ashmore ('90)
James Brett ('97)
Oliver Davis ('94)
Richard Lannoy ('96)
James Radford ('96)
James Shearman ('96)
and many more actively working for film, television and the stage.

Dick Walter BA, Hon ARAM

Composer, arranger and musical director. Works include several Arts Council commissions and two highly acclaimed CDs: *Capricorn Rising* (1996) and *Secret Moves* (1999). Commercials include Hovis, Dulux, Electricity, Yellow Pages (for 13 years), and award-winners for British Airways and Tabasco. TV credits for drama and light entertainment shows. Other credits include music for film, animation and a jazz score for Damon Runyon's *Butch Minds the Baby*. Work with orchestras includes Royal Philharmonic Orchestra, BBC Radio Orchestra and The Metropole Orchestra (Holland). Nomination for Jazz Arranger of the Year 2001. Director of Media and Applied Music Studies since 1998.

Photo location: alongside the Academy's recording studio.

The Course

The Academy's undergraduate composition curriculum was redesigned in 2005 to reflect the broad vistas and challenges faced by today's music creator. It uniquely integrates the traditionally distinct areas of 'media' and 'concert' composition; see p.48.

The undergraduate training provided by the Media and Applied Music department is designed to equip the student with all the skills needed to work in the music business, whether as composer, arranger, musical director or orchestrator. The course initially concentrates on the craft of writing — the analysis of melodic techniques, theory of harmonic progression, and techniques of orchestration — as well as the study of contemporary technology.

'I have to say that to be able to play with these young musicians, who are so incredibly attentive and so on the ball, was one of the most thrilling and chilling moments of my career.'

Elton John , July 2004



Christina Godbold

(pictured left)

'At school I wrote some songs and bits and pieces for bands that I knew. Then I applied here on the recommendation of a former Academy student. Since coming here I've written for almost everything imaginable — always in a real business situation and to a specific brief. I've written for big band, an orchestra, mixed ensembles and a musical theatre choir.

I now know how to write to picture and for rhythm section. I've also played bass guitar (my second study) for musical theatre and in recording sessions of music written by students on the course, including some of my own works.'

All of these studies are directly related to the needs of the contemporary working writer, and students are given opportunities from the first year to direct and record their pieces in a studio setting, with players from the Academy as well as access to a variety of computer-based equipment. As the course progresses, students start to apply the techniques they have learnt to the requirements of film, TV and the musical theatre, and are increasingly encouraged to explore those areas in which they are most interested in pursuing a career.

Your Audition

Your must send your portfolio to the Registry by 21st October 2005.

You must send several examples of original work, including at least one large-scale orchestral/ensemble piece. Please supply recordings wherever possible. See p.52 for general details.

The Teachers

Timothy Bowers DPhil, BMus, ARAM
(Principal Study)

James Brett BMus, LRAM (Pop Production)

Ruth Byrchmore MMus, BMus, ARAM
(Principal Study)

Frank Lazarus (Theatre Music)

Andrew Linehan (History of pop music)

Ian MacPherson (Orchestration)

Roger Marsden BA (The Repertoire)

Peter Waygood Hon ARAM (Business Studies)

Rick Wentworth (Composition)

Paul Westwood (Recording Workshop)

2004–2005 Highlights

- > A major concert by the students of the department, involving Academy players, musical theatre performers and singers
- > Recording sessions for third and fourth-years with an orchestra of 38 players

Historical Performance

Head of Historical Performance:

Laurence Cummings

MA, ARCM, FRCO, Hon RAM

Historical Performance

Department Administrator:

Helen Thorp BA

Telephone 020 7873 7379

Email historical@ram.ac.uk



Past Students

Elizabeth Kenny ('90), lute
Ashley Solomon ('91), recorder
Katherine McGillivray ('94), viola
Alison McGillivray ('95), cello
Matthew Wadsworth ('97), lute
Rodolfo Richter ('99), violin
Richard Sweeney ('01), lute
Quint-Essential Cornets & Sackbuts
Joseph Crouch ('00) cello
Sarah McMahon ('01) cello
Sarah Moffatt ('02) violin
Huw Daniel ('03) violin
Alfonso Leal Del Ojo ('04) viola

Laurence Cummings

MA, ARCM, FRCO, Hon RAM

Studied at Oxford University and the Royal College of Music. Has played harpsichord and organ continuo with many leading period instrument groups, including Les Arts Florissants, The Sixteen Choir, Gabrieli Consort and Orchestra of the Age of Enlightenment. As a soloist has recorded the harpsichord music of Louis Couperin and has embarked on a project to record the music of François Couperin. Musical Director of London Handel Orchestra and Tilford Bach Society. Head of Historical Performance since 1997.

Photo location:
the barrel-vaulted roof of the
David Josefowitz Recital Hall.

The Course

The Historical Performance Faculty offers intensive training in all aspects of historically-informed interpretation. In expanding specialist performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike, the Faculty combines the role of the former Early Music department with a broader involvement in mainstream Academy life. Principal-study tuition is provided on 'period' instruments, and contemporary

players are also encouraged to learn an equivalent period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras—one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire—regularly rehearse and perform.

The Brass and Vocal departments also give frequent joint concerts using period instruments. Specialist classes in detailed areas of performance practice (for example, national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines, dance) are offered by eminent teachers, who are active as soloists and members of leading period instrument ensembles.

The faculty has close links with the Handel House Museum, and often presents concerts there.

The Academy is custodian to a fine collection of instruments that have been restored for period performance, including violins by Stainer, Jacobs and Klotz, which are available for students. The Becket Collection, an important orchestra of

'Smooth and ideally flexible playing of the RAM Period Instrument Baroque Orchestra under Laurence Cummings, a perfect base from which the drama could unfold. And the playing wasn't just "authentic" and polite: Cummings built up a truly operatic head of steam'

Opera magazine, February 2003, on *L'Incoronazione di Poppea*



Caroline Ritchie: Cello (MMus)

(pictured left)

'I studied at Oxford before coming here (originally on the PGDip programme, but then I converted to MMus) to focus on my playing — and I've certainly done that. The department forms a tight-knit and international community, so it's easy to be drawn into a huge range of projects.

I've performed Mozart's Requiem for Roger Norrington at the Spitalfields Festival, continuo viol for Royal Academy Opera's *Poppea* and lots of chamber music including piano trios for an OAE pre-concert performance at the QEH. Another highlight has been the baroque dance classes...'

classical instruments made in Britain during the mid-to-late 18th and early 19th centuries, is used both for orchestral projects and for chamber music. The Academy also boasts a comprehensive library of rare manuscripts and editions.

Mainstream students are actively encouraged to take up Historical performance as a second study.

Resources include a fine collection of original instruments and modern copies, which are available for student use, and a comprehensive library of rare manuscripts and editions. The Becket Collection of period instruments has been kindly loaned to the Academy by Elise Becket Smith.

Your Audition

Two or three contrasting pieces of your own choice. A harpsichord tuned to A=415 or A=440 is available at London auditions. See p.52 for general details.

The Teachers

Consultant Visiting Professor

Christopher Hogwood CBE, Hon RAM

Strings

Pavlo Beznosiuk AGSM (baroque violin)

Nicolette Moonen (baroque violin)

Simon Standage MA (baroque violin)

Katherine McGillivray (baroque viola)

Jonathan Manson UM

(baroque cello and viola da gamba)

Jennifer Ward Clarke Hon ARAM (baroque cello)

Richard Campbell (viola da gamba and violone)

Chi-Chi Nwanoku MBE, FRAM (baroque double bass)

Elizabeth Kenny MA, ARAM (lute and theorbo)

Visiting Professor of Strings

Monica Huggett FRAM (baroque violin)

Woodwind

Peter Holtslag Hon ARAM (recorder)

Daniel Brügggen (recorder)

Lisa Beznosiuk Hon RCM (baroque flute)

Keith Puddy FRAM, FTCL (modern and classical clarinet)

Katharina Spreckelsen ARCM (baroque oboe)

Andrew Watts (baroque bassoon)

Brass

Andrew Clark Hon ARAM, GGSM (natural horn)

Robert Farley Hon ARAM (natural trumpet and cornetto)

Iaan Wilson ARAM, FTCL (natural trumpet and cornetto)

Susan Addison (early trombone)

Stephen Wick (serpent, ophicleide)

Visiting Professors of Brass

Anthony Halstead (natural horn)

Jeremy West (cornetto)

Historical Keyboards

Virginia Black FRAM (harpsichord)

Carole Cerasi (harpsichord and fortepiano)

Terence Charlston MA, MMus, ARAM, FRCO (harpsichord and basso continuo)

Laurence Cummings MA, ARCM, Hon RAM, FRCO (harpsichord and basso continuo)

Visiting Professors of Keyboards

Kenneth Gilbert Hon RAM (harpsichord)

Andreas Staier

Voice

Paul Esswood Hon RAM

Ian Partridge CBE, Hon RAM, LGSM

2004–2005 Highlights

- > PIBO at Tilford Bach Festival
- > French Baroque project at Hatchlands Park, directed by Stephen Preston
- > Becket Ensemble directed by Catherine Mackintosh and Andrew Watts
- > PIBO with Monica Huggett
- > PIBO performance with Andreas Scholl, Ian Bostridge and Rosemary Joshua
- > Masterclasses with Maya Homberger, Margaret Faultless, Jed Wentz, Catherine Mackintosh and Elizabeth Kenny
- > Chamber project with Jonathan Manson
- > Baroque Dance project with Mary Collins
- > Ongoing collaboration with the Orchestra of the Age of Enlightenment

Academic Studies

Head of Academic Studies:

Jeremy Summerly

MA, MMus, Hon ARAM, Hon FASC

Telephone 020 7873 7352

Email academic.studies@ram.ac.uk



'can be enjoyed on a level equal to that of many a seasoned professional ensemble... the playing is so skilful, carried off with lightness and with a richness of ensemble.'

Sunday Telegraph, January 2004,
on the Symphonic Wind CD
Sounding Out

Jeremy Summerly MA, MMus,

Hon ARAM, Hon FASC

Undergraduate at New College, Oxford and postgraduate musicology student at King's College, London. Founded Oxford Camerata in 1984, and conductor of Schola Cantorum of Oxford 1990–6. Has conducted 40 CD recordings spanning music from Gregorian chant to the present day and toured Europe, USA, Japan, Southern Africa; received European Cultural Prize in 1995 and made his Proms conducting début in 1999. Freelance record producer and writer/ presenter for BBC Radios 3 and 4. BBC Studio Manager 1982–9. Academic Studies Lecturer since 1989, Head of Academic Studies since 1996, and Head of Undergraduate Programmes since 1999.

Photo location:
Professors' pigeon holes.

The Course

Academic Studies are considered essential to every student's development as a performer. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice, and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession. A full range of specialist music and humanities courses is also available for Academy students at King's College London. Please see p.46/47 for more details on the BMus.



Oliver Coates: Cello (BMus)
(pictured left)

'At the age of 17, I had to decide whether to read academic music at Oxbridge or to study here. Not only has the Academy given me the opportunity to refine my instrumental technique amongst the best performing musicians in the world, it has provided a tremendous breadth of intellectual disciplines to satisfy all manner of pursuits through music.

The academic tutors are inspirational characters, many well-established as successful performing musicians as well as distinguished scholars, so that within the institution the faculty is pre-eminent and the taught branches of musicology are all of the utmost relevance.'

The York Gate Centre for Performance Research

(pictured above right)

Exhibitions taken from the Academy's playing collections of stringed instruments and pianos, along with other instruments, documents and images, are displayed in three floors of galleries. The York Gate Collections host weekly research events with performances, workshops, seminars, talks and discussions. These open sessions, involving staff, students and visiting performers and scholars, are designed to stimulate critical reflection and wide-ranging debate on current theory and practice in performance and composition.

With its new doctoral programmes (in Performance Practice and Composition) and free public access to the York Gate Collections, the Academy is committed to exploring new avenues in the fast-developing area of Performance Research.

The Teachers

Liam Abramson BSc (Business for Musicians)
Dominic Alldis Hon ARAM
Michael Allis PhD, MMus, BMus, Hon ARAM
George Biddlecombe MA, PhD, GRSM, LRAM, ARCM, ARAM
Timothy Bowers DPhil, BMus, ARAM
Paul Brough MA, FRCO
Ruth Byrchmore MMus, BMus, ARAM
Sarah Callis PhD, BA, Hon ARAM
Laurence Cummings MA, FRCO, ARCM
Jeremy Filsell MA, FRCO
Amanda Glauert MA, PhD, ARCM
Neil Heyde PhD, MMus, BMus, Hon ARAM
Colin Huehns MA, PhD, ARAM
Gerard McBurney MA, Hon ARAM
Patrick Russell MA, Hon FGCM, Hon RAM
Peter Sheppard Skærved ARAM, LRAM
Jeremy Summerly MA, MMus, Hon ARAM, Hon FASC
William Whitehead MA, MMus, FRCO, ARAM

Supporting Studies

Roderick Chadwick MA, MMus, LRAM, ARAM
(Head of Supporting Studies)
Denise Ham GTCL, LTCL, ARCM, Hon ARAM
(Conducting)
Milton Mermikides BSc (Econ.), BMus, OC
(Head of Technology)
David Pettit MA, BMus, FRCO, Hon ARCM, Hon FTCL, Hon ARAM (Aural Training)
Nicholas Walker LRAM, ARAM
(Keyboard Skills)

Open Academy

Open Academy Administrator:

Kerenza Allin-Garner BMus

Telephone 020 7873 7461

Email openacademy@ram.ac.uk



'Thank you for the music lessons, you are the funniest people I have ever worked with. I thought it was a great experience, thank you for letting us take part. PS the concert was wicked!'

Participant from Tower Hamlets,
February 2004

Introduction

Open Academy is a major new initiative. It combines a series of educational projects — some already existing and some brand-new — which all challenge preconceptions of what music conservatoires do.

The Academy's mission, since its foundation in 1822, has always been to provide musical training at the highest level. Open Academy expands the potential 'market' for this training beyond enrolled Academy students and out into the fullest range of society. Academy students also benefit directly from Open Academy, as they engage in innovative education projects.

Music in Community

Professional musicians in the 21st century need the skills to communicate with anyone and everyone — from the youngest child in a practical education workshop to potential and existing audiences for classical concerts. All undergraduates participate in the Academy's Music in Community projects and gain expertise in amateurship and workshop leadership — specialist skills which are in great demand throughout the music profession. The students, each working on an internship with a partner organisation, devise and execute

professional education projects whilst receiving training 'on the job'. Sessions with leading amateurs, performers and composers cover communication techniques, creative composition, special needs training, new media tools and marketing.

Project partners include London Sinfonietta, Wigmore Hall, Spitalfields Festival and the Orchestra of the Age of Enlightenment. Many children and adults from a great variety of backgrounds enjoy and benefit from working with Academy students in long-term collaborations with toddler groups, schools and community centres throughout London.

Access

The Academy is committed to widening access and to providing new gateways towards learning. In special Open Days, young musicians of various ages and skills can experience the thrill of music-making alongside Academy students and teachers. Teams of staff and students also reach out into the community with a new series of 'Roadshows', which present a practical, participatory insight into the Academy and the music profession as a whole.

Open Academy



Keith Bragg (Head of Woodwind) works with a student from the USA using video-conference technology.



Becca Pascoe: Violin (MMus)
(pictured left)

'When I applied to the Academy I knew that I wanted my future career to involve chamber performance, academic research and community work. Therefore I was delighted to find that within a year of being here my particular musical interests were neatly catered for by the new Open Academy initiative.

Helping out in the music classes at my local secondary school and giving talks for visitors in the York Gate Galleries have

given me a real sense of purpose and motivation for my practice and academic studies. I've also received funding from the Academy's Friends to start a music video project aimed at making classical repertoire more accessible to wider audiences. Finally, by attending the lively MiC classes I have had the chance to learn essential workshop skills that will be invaluable once I leave next year.

A significant foundation programme is under preparation for students who do not as yet possess the full range of skills and experience required to join the BMus programme. The programme will assess potential students on raw talent and aural perception, on any instrument and in any musical idiom. It will be supported by innovative e-learning facilities and the newly-renovated Creative Technology Suite.

Video-conferencing also allows the Academy to reach new audiences.

The Academy offers annual summer schools for 15–17 year-olds from all backgrounds who have an interest in music and who aspire to higher education.

York Gate Collections

The Academy's 'gateway to music history in the making' acts as a portal between the outside world and the academic research activities of students and staff. York Gate is a venue for live music as well as an exhibition space, and presents a regular series of public events which combine discussion with performance. A website, currently in development, will provide universal access to records of these research events as well as detailed information on the many outstanding instruments, artefacts, images, documents

and archives in the Collections — all enabling users to make their own creative connections between past, present and future.

Preparing for the profession

The Academy's Business for Musicians module, another mandatory part of the undergraduate training programme, spills over into a series of 'Into the Future' seminar days, open to musicians from across the country as well as Academy students. Industry-wide business practitioners present guidance on many career and development-related subjects.

LRAM

The Licentiate of the Royal Academy of Music (LRAM) diploma provides a comprehensive introduction to the principles of teaching through practical work. The LRAM is available to all students and there are plans to extend its range through distance learning.

Technology

The Academy is developing an integrated e-learning programme which will support learning over the web for students, enthusiasts and professionals of all ages.

Video-conferencing as a learning tool at the Academy was launched in 2004, with teachers in London working in real-time with students in Cleveland, New York and Helsinki. Audio-visual collaborations will enable outreach programmes to extend across international borders — from Tower Hamlets to Harlem.

The Creative Technology Suite provides an inspiring, multi-dimensional, interactive environment where people of all ages and backgrounds can explore music as sound. A scheme with Massachusetts Institute of Technology explores hyper-instruments.

The Teachers

Ruth Byrchmore MMus, BMus, ARAM
(Education Development Manager)

Philip Sheppard ARAM
(Access and Partnerships Manager)

Liam Abramson BSc
(Business for Musicians and Careers)

Timothy Bowers DPhil, BMus, ARAM
(Licentiate, LRAM)

Chris Meaney
(E-learning)

Milton Mermikides BSc, BMus, OC
(Video-Conferencing)

Postgraduate Programmes

An introduction

Photo location: alongside the David Josefowitz Recital Hall.



Bryan Wallick Piano (PGDip)

'I came to the Academy to get an international experience that would differ from my education at The Juilliard School. The PG Diploma is a wonderful programme that allows me significant practice time to prepare for many international competitions and concerts.'

In addition to my weekly lessons with Professor Elton, I have been able to have lessons with six or seven different teachers. Last year I played in a London Sinfonietta concert at the Queen Elizabeth Hall after winning an Academy competition.'



Senior Tutor in Postgraduate Studies:

Michael Allis BMus, MMus, PhD,
Dip RCM, LTCL, Hon ARAM
(left above)

Tutor and Chair of Postgraduate
Diploma Studies:

Virginia Black FRAM, Dip RAM
(centre above)

Head of Research:

Amanda Glauert MA, ARCM, PhD, Hon ARAM
Reader in Music, University of London
(right above)

Assistant Postgraduate Tutor:

Aaron Shorr ARAM

Our Range of Programmes

The Academy offers the following at postgraduate level:

- > Postgraduate Diploma in Performance — PG Dip
- > Master of Music in Performance — MMus
- > Master of Music in Composition — MMus
- > Postgraduate Diplomas in Opera Performance (see p.08–09) and Musical Theatre (see p.32–33) — PG Dip
- > Research degrees in Composition or Performance Practice — MPhil and PhD

All the postgraduate programmes are designed to equip students for the competitiveness of the music profession, and to allow them to exert their creative leadership to the full. Applicants can receive a full programme specification for each programme on request.

Which Programme is right for you?

The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards, from Diploma through to Doctorate. Candidates interested in any of these programmes should apply to the Registry. MMus applicants are required to send in samples of their written work or compositions, and research degree students have to submit a fully developed research proposal before being called to an interview. Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions.

Programme Duration

Some postgraduate programmes follow a standard length of study, like the nine-month Postgraduate Diploma in Musical Theatre and the MMus in Composition, which usually lasts two calendar years (24 months). The Diploma and MMus in Performance are more flexible and allow students to take the credit-modules in one or two years, according to the student's standard on entry, educational needs, and funding position. The Conducting programme usually lasts three years.

Research Degrees

'I thought that the Royal Opera and the ENO should have had scouts in the audience to weigh up not only the talent, but also a production which was free of gimmickry... a very taught performance that impressed overall'

Hampstead and Highgate Express,
December 2004

The Academy offers two-year MPhil and three-year PhD awards. Although offered under the regulations of the University of London, and concentrating primarily on academic work, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students reflecting the highest possible practical standards.

Teaching Delivery

Students are allocated 30 hours of supervision per year. They may apply for a further year to complete or 'write up' their portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Research Degrees Board and the student's principal supervisor. The closing date for receipt of applications (MPhil in the first instance, with transfer to PhD usually taking place in the second year of study) is 6th January 2006.

MPhil/PhD in Performance Practice Aims and Objectives

The research degree in Performance Practice is designed to encourage postgraduate performers to engage in the academic disciplines of performance research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the musical profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights, and new knowledge within performance research.

Learning Outcomes

Students will have demonstrated their ability to carry through an original academic thesis on issues relating to performance research, and to illustrate the research outcomes through their own performances as well as through a written dissertation. They will thus have

developed their own critical model for linking the academic and practical outcomes of their enquiry, and the skills to present their conclusions convincingly.

Entry

On application students submit a detailed research proposal of around 2000 words outlining the thesis they wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).

The proposal should suggest how the thesis will contribute to the current disciplines of performance research and to the student's own development as a performer. They also submit evidence of their standards of written and practical work, both of which will be considered at their entrance interview.

Assessment

As a final assessment students submit a written thesis of 30,000 words (MPhil) or 50,000 words (PhD), which is usually expected to include performance documentation of various kinds.

Supporting Studies

Research students attend and take part in doctoral seminars and performance research seminars held in the York Gate Collections.

MPhil/PhD in Composition Aims and Objectives

The MPhil/PhD Programme in Composition is designed to encourage postgraduate composers to pursue their artistic development to the highest possible level and reflect critically upon the significance of their compositional activity through analytical exploration and through collaborative work in a performance environment. Such intensive and wide-ranging study will allow students to extend their scope and effectiveness as composers, while offering them a training relevant to the task of teaching or lecturing in composition.

Learning Outcomes

Students will have demonstrated originality and coherence of musical invention across a substantial portfolio of compositions, as well as a command of existing musical techniques. They will be able to offer a convincing written account of the compositional, and in some cases performance, processes involved in producing their portfolio of scores and recordings. They will also have learned how to provide a written critique of their work using academically recognised analytical techniques.

Entry

On application, students submit a detailed research proposal of around 2000 words outlining the planned content of their portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component. They also submit evidence of their standards of compositional and written work, both of which will be considered at their entrance interview.

Assessment

As a final assessment, students submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written dissertation of 15,000 words (MPhil) or 25,000 words (PhD), which must show a coherent and well-presented argument, confirming the candidate's grasp of academic analytical discourse, as well as an ability to reflect critically upon his/her own compositional activity.

Supporting Studies

Research students attend and take part in doctoral seminars, composition research seminars and the New Repertoire Forum.

Postgraduate Diploma in Performance and MMus in Performance

Introduction

The Postgraduate Diploma and MMus in Performance aim to train aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry, and also to create a programme of study appropriate to an individual's needs, in an environment in which students are able to reach the highest possible standards. The programme aims to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, in the annual Composer Festivals and the Academy's wide range of competitive prizes and chamber music evenings. The MMus programme has been created in response to the growing interest in performance research. The programme will interest students who wish to combine high-level performance opportunities with different kinds of academic study and research, and who see this as a way of enhancing their achievement as postgraduate performers. The programme is designed to meet the needs of diverse students with a commitment to performance research, whether they are conservatoire or university graduates, and with a range of career aspirations.

MMus students exploring a concert-led pathway follow the Presentation in Performance course (see Specialist Performance options) and Concert Project option (see Project Work). Those on the 'dissertation' pathway follow the Musicology in Performance course, and ultimately submit a 10,000-word dissertation.

Programme Summary

The PG Dip/MMus programmes can be taken over one or two years (or three years for conducting students).

All students are assessed in:

- > Core Performance (100 credits)
- > Specialist Performance (20 credits).

MMus students, in addition to these, undertake:

- > Project Work (60 credits).

The PG Dip thus incorporates 120 credits, over a minimum 9 months study; the MMus 180 credits, over a minimum 12 months' study.

Core Performance (PG Dip and MMus)

Learning Outcomes

Students will be equipped technically and musically to demonstrate a distinctive interpretative personality in both solo and ensemble live concert performances. They will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate their own performance.

Assessment

- > Final Recital (or equivalent)
- > Concerto Assessment (or equivalent)
- > Profile Report on Faculty Activity, including reports from individual lessons, concerts, performance classes, ensembles, etc.

Specialist Performance (PG Dip and MMus)

Learning Outcomes

Students will be equipped to perform to a high level in a 'real-life' performance context that is relevant to their interests. They will thus have demonstrated their confidence in adapting their presentational skills to the demands of a particular practical and, in some cases, academic context.

PGDip Options

One of:

- > Presentation in Performance
- > Faculty-specific course.

MMus Options

One of:

- > Presentation in Performance
- > Musicology in Performance
- > Faculty-specific course.

Project Work (MMus only)

Learning Outcomes

Students will have learned to establish research aims relevant to their development as musicians, and to draw on the research processes which allow such aims to be realised. They will have developed a critical awareness of the current debates within practice-based research and/or musicology. They will also have increased their effectiveness as researching performers and, in some cases, as academic musicologists.

Options

One of:

- > Dissertation
- > Concert Project.

MMus in Composition

Introduction

The MMus in Composition is one of the most intensive programmes at the Royal Academy of Music, requiring that composers engage in a demanding schedule of project-work as set out by the Programme Co-ordinator.

The aim is for the students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities. Analysis and critical reflection are conceived as vital to this balance of internal and external stimuli, so that all postgraduate composers are required to engage in some kind of academic project-work and all are registered as part of an MMus programme.

The MMus is designed as a two-year programme, with faculty projects and skills classes being set out as a progression over that time-span. Only in exceptional circumstances would a candidate be judged capable of taking the programme in one year.

Postgraduate composers are expected to become involved in concerts and different kinds of collaborative work, to make the most of the Academy's thriving environment.

Bob Broadley: Composition (MMus) (pictured below right)

'After undergraduate studies, I worked for five years as a guitarist, composer and teacher. I wanted to concentrate in a disciplined way on composition, and chose the Academy because of its reputation and personal recommendations — I knew that the course was particularly intensive and comprehensive. I also wanted to stay in London, at the centre of Britain's creative life. I didn't apply anywhere else.'

The contact I get here every day with professional composers and performers as well as my student colleagues is unbeatable. The recording and creative technology facilities have recently been overhauled and are now excellent. I've been able to concentrate on bigger and better projects than I ever could have done before, and I'm perfecting my skills for a varied long-term career — which will include performing and promoting my own music as well as writing it.'

Core Composition

Aims and Objectives

The central component of the MMus programme is designed to help students develop a distinctive compositional personality and to equip them to deal effectively with a wide range of professional demands.

Learning Outcomes

Students will have strengthened and refined their technical skills as composers and learned how to adapt them to the challenge of writing for different resources and to meet different functions. They will thus have learned to respond confidently to external demands, even when working under pressure. They will also have developed a high degree of self-criticism so that they can reflect upon their distinctiveness as composers in relation to the practice of others, and will know how best to work upon and expand their own compositional personalities.

Portfolio (90 credits)

A number of items, as specified in faculty requirements and negotiated with the Head of Department.

Profile Report on Faculty Activity

(30 credits)

Reports from individual lessons and from coursework in:

- > Conducting
- > Orchestration
- > Analysis
- > Skills Tests (including Take-Away paper and special projects).



Project Work

Aims and Objectives

This credit-component is designed to encourage the students to reflect critically upon their activity as composers and to refine their skills in academic and practical presentation.

Learning Outcomes

Students will have learned how to present an analysis (whether of their own music or of another composer's) in a convincing written format that meets the standards of postgraduate academic work. They will also have learned how to communicate their musical ideas effectively in live presentation — whether in the context of a seminar, rehearsal or concert — so combining academic and practical skills.

Analysis Project (30 credits)

A written project of c. 5–8,000 words

Concert Presentation (30 credits)

Students organise and present a concert of their own music.

Undergraduate Programme: BMus

'When done as well as this, above all with such verve and enthusiasm, student opera is hard to resist. With prospects such as this standing by, we can feel reassured about the vocal future'

Opera, February 2004
(Royal Academy Opera's
Il mondo della luna)



Head of Undergraduate Programmes:
Jeremy Summery MA, MMus, Hon ARAM

Tutor and Academic Co-ordinator of
BMus Studies:

Timothy Bowers BMus, DPhil, ARAM, ARCM
(pictured above)

BMus Tutor and Education
Development Manager:

Ruth Byrchmore MMus, BMus, ARAM
(pictured above)

Introduction

The Academy is a full member of the University of London.

The Academy collaborates closely with King's College London as a means of allowing students to work within a broad educational and artistic environment; shared lectures and classes enable students from both institutions to benefit from an ever-increasing range of activities and facilities. Details are available on request.

The Tutor System

Two BMus Tutors are available to discuss the performance and academic options available to students, timetabling, progress, and any other aspects of their programme of study. With responsibility for both academic and pastoral welfare, Tutors

monitor the overall progress of a student and act as an effective and important representational link between the student and the institution. International students may refer to the International Students Officer for help with any specific problems, including those arising from cultural differences.

Principal Study

This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an additional Second Study (e.g. piano for an oboist) and in most cases students will take a Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June.

Ensembles

All performance activities are assessable within the BMus degree.

Ensembles for Orchestral Players

In addition to regular chamber music, the Academy provides comprehensive orchestral training (p.07). Orchestral planning generally follows a four-year cycle:



> Year 1: string students play in String Orchestra; woodwind, brass, and percussion players perform in Symphonic Wind Ensemble and Brass Ensemble

> Years 2 and 3: students play in Symphony Orchestra, Symphonic Wind Ensemble and Brass Ensemble, and in Media & Applied Music sessions

> Year 4: students will be involved in Sinfonia, Manson Ensemble (contemporary), and brass ensembles. String players are selected for the Royal Academy Soloists by audition. There are ample opportunities for performance groups in Historical Performance. The Sinfonia or 'period' ensembles perform for Royal Academy Opera as appropriate.

All rehearsals and other performance activities are carefully monitored to ensure that students enjoy a proper balance of studies.

Ensembles for Singers

These include choirs as well as miscellaneous classes such as acting, movement, Italian song, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera, and the Craft of Singing in Modern European Languages.

Jazz Ensembles

Big Band and other Ensembles including workshops and combos.

Undergraduate Concerts

By agreement with their teacher, students may submit a lunchtime or early-evening concert proposal to the Concerts Assistant. All performances are assessed and contribute towards course units for Ensembles. There are also regular performance opportunities outside the Academy.

Composition

The Academy's undergraduate composition curriculum was redesigned in 2005 to reflect the broad vistas and challenges faced by today's music creator. It uniquely integrates the traditionally distinct areas of 'media' and 'concert' composition.

During the four-year programme, you will receive a rigorous and comprehensive technical training whilst learning to apply your skills in a variety of contexts. From year three, you will specialise in either 'media' or 'concert', also retaining close contact with the alternative major through special seminars and practical projects.

The composer-performer relationship lies at the heart of the programme: students learn on the shop-floor by working regularly and closely with a variety of ensembles. The newly-specified Creative Technology Lab supports every aspect of the programme, from digital editing and electro-acoustic composition to Writing to Picture and virtual instruments.

Techniques and Analysis (T&A)

This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions.

Introduction to Performance Practice (IPP)

An investigation of performance techniques and interpretative issues. This equips students with tools to investigate repertoire in both historical and contemporary contexts.

Business for Musicians (BfM)

Practical training in a variety of career skills essential to many musicians, such as general administration and the

organisation of a professional ensemble. Applications of studio and computer technology are also examined, as are methods of producing and marketing a CD.

Class Electives

Offered to students from the third year onwards, class electives encourage exploration of specific repertoire (e.g. Mozart Opera, Chamber Music, Late Romanticism, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Specialist Keyboard Skills, Analysis, Advanced Techniques, etc).

Classes run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Topics in Western Music History (TWMH)

This one-year course focuses on the musicological, social and political context of composers within the western art tradition.

Presentational methods range from formal chronological surveys of historical periods to discussions of selected works. The programme aims to generate an environment where students feel able to question received terms and definitions.

Humanities

The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought. Subject areas, which range widely, take into account the aesthetic, social, political and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate. BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.

Undergraduate Programme: BMus (continued)



Above: Renée Fleming at the Academy in November 2003, with vocal students and Cherie Blair.

Supporting Studies

The components of the Supporting Studies curriculum are designed to enhance musicianship and broaden musical awareness.

Aural Training

Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness and texture. Preliminary training is available for students with limited aural training experience.

Keyboard Skills

The curriculum covers score-reading, harmonisation, improvisation and accompaniment. Preliminary training is available for students with limited keyboard experience.

Conducting

All students are taught the basic elements of baton technique and ensemble training.

Technology

An introductory course for all students covering computer production techniques necessary to the contemporary performer.



Professional Development

A compulsory component of Year 3. Term 1: Principles of Education. Term 2: Music in Community. A pass in Principles of Education is a registration requirement for the LRAM Teaching Diploma: (see p.43). Registration in 2004/05 cost £75.

Entry to the BMus programme other than in Year 1

In some cases it is possible to enter BMus in Year 2 or Year 3. You will normally be studying on a music degree at another institution, and will have received sufficient credits to allow a transfer to the Academy's degree programme. Entry will usually be to Year 2, however in exceptional cases entry to Year 3 may be possible. Any transfer must be agreed by your current institution.

Exchanges

The Royal Academy of Music offers its students the chance to study abroad as part of their undergraduate studies. Two types of exchanges are on offer; those run by the European Union under the Socrates-Erasmus exchange scheme, and individual arrangements the Academy has with institutions in North America, Australia and Japan, also with institutions in Europe which are not members of the

Socrates-Erasmus scheme. Exchanges are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons further.

Classification of degrees

In awarding degrees, examiners take into account the total number of passes obtained, the standard at which courses have been passed, the distribution of marks, any material improvement or deterioration in a student's performance during the degree course, as well as additional factors such as illness or other personal circumstances known to them.

Annual Review

Students' academic progress is reviewed at the end of each year. Progress depends on passing the appropriate number of credits and satisfying requirements of attendance. End-of-year interviews are held in June at which the Tutors evaluate the past year with students and discuss the next year's programme of study. The Academy reserves the right to refuse re-admission on the grounds of a student's lack of ability or industry.

One-Year Programmes

Foundation Programme

If your musical skills are good enough for BMus entry but your English language skills are below IELTS 5.5, you can apply for the Academy's one-year Foundation Programme—offering you an intensive English language course as well as providing music tuition. You take the standard BMus audition, and your English language skills must reach IELTS 4.5.

If you satisfactorily complete the Foundation Programme, you will normally progress to Year 1 of the BMus. Further information is available from www.ram.ac.uk or from the Registry.

Year-In Programmes

If you wish to benefit from undergraduate training at the Academy but do not require a full programme of study which leads to a qualification, the Academy offers a range of Year-In opportunities.

All Year-In students are considered as fully-enrolled members of the Academy's student body, and have equal access to the Academy's resources (library, computers, practice rooms etc). Further information is available from www.ram.ac.uk or from the Registry.



Left: Instrument Custodian, David Rattray, with children from Tower Hamlets.

The common principles are to:

- > enable you to benefit from one year of conservatoire education
- > provide you with a tailor-made course of study according to your individual strengths and needs
- > offer you the same performance opportunities provided for degree students (with the approval of your Academic Tutor and Head of Study)
- > offer you appropriate academic subjects in consultation with your Tutor
- > assess your practical and/or academic progress by examination
- > provide a transcript of your studies, but no award (degree or diploma).

The categories are:

- > Gap Year—if you wish to spend a year at the Academy before taking up a full-time programme of study at another institution, at which you have already secured a place. Audition requirements are the same as for BMus.

'Electrifying versions should have successfully put bad ideas in to the heads of all the music scholars present: study hard, and you too could become a rock star'

London Evening Standard, Dec. 2002, on Elton John at the Royal Opera House with RAM Symphony Orchestra

- > Year Abroad—if you are a non-UK student and wish to benefit from a conservatoire education at the Academy by interrupting studies at your 'home' institution, when there is no existing exchange agreement in place. It is possible to attend for part of one academic year (one or two terms, or a semester-equivalent period). We prefer you to audition live (usually BMus requirements) but it may be possible to apply by submitting a recording; please contact the Registry for details.

- > Organ Foundation—if you are a gap-year student preparing for an Oxbridge organ scholarship, or if you wish to develop your organ/choral direction skills before your formal university or conservatoire training. Audition requirements are available at www.ram.ac.uk or from the Registry.

Exchange Programmes

The Academy has exchange agreements with many conservatoires across the world. These are normally for students on a BMus programme going into Year 3, but can also be for students studying on a Postgraduate Diploma programme or MMus programme.

Exchanges can be for one term, one semester or a full academic year. The Academy's exchanges are normally a reciprocal arrangement. If there is no exchange agreement with your institution, or if a reciprocal student cannot be found, you may be offered a Year-In Year Abroad studentship.

Please ask your institution's Exchange Coordinator for further information.

Application Procedure

An overview by Registrar and Projects Manager, Philip White. (pictured right in York Gate)

Email registry@ram.ac.uk



Contacts

Registrar and Projects Manager:
Philip White LRAM, FRAM

Admissions Officer and International
Affairs Co-ordinator:
Edward Kemp-Luck MA, ARCM, FRCO

Assistant Registrar:
Claire Watts BA

Telephone +44 (0)20 7873 7393
Fax +44 (0)20 7873 7394
Email registry@ram.ac.uk

How to Apply

The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2006 will take place at the Royal Academy of Music between 5th and 16th December 2005.

Application Procedure

You must fill in and return an official application form with an application fee. Forms and more information are available at www.ram.ac.uk and from the Registry.

If you are applying for the MMus programme, you must include two pieces of music-related written work (1000-2000 words each). Further information is available from www.ram.ac.uk or the Registry. If we decide that the MMus is not a suitable programme for you, we may offer a place on the Postgraduate Diploma instead.

The Academy may hold late auditions for candidates unable to attend in December, for example, due to illness certified by a doctor before the end of December 2005. However, because of the strict numbers of places available, late auditions will not be held if faculty quotas are already reached.

Deferred Entry

The Academy does not consider applications for deferred entry.

Open Days

Open Days are designed for the public to observe Academy work-in-progress. They are directed particularly towards applicants who may wish to consult specific staff on any aspect of the Academy 'experience'. Open Days are organised from late September by each department. For details please see www.ram.ac.uk, or write to the relevant department. You are welcome to drop in for any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally.

Allocation of teachers and Consultation Lessons

The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this.

Key Application Dates

For auditions in East Asia, please contact the relevant centre by 1st October 2005 (see page 55). Dates for East Asian auditions are subject to confirmation.

3rd October 2005

Application forms deadline including recordings and MMus essays (except Research Programmes, Conducting, Choral Direction and Church Music, Musical Theatre and auditions in North America).

21st October 2005

Portfolio and accompanying recording deadline for Composition.

Early November 2005

Notification of dates for auditions in London in December

November 2005

Auditions in Beijing, Taipei, Tokyo and Hong Kong.

1st November 2005

Deadline for Musical Theatre applications.

5th–16th December 2005

Auditions in London.

Late December 2005

Auditions in Seoul.

6th January 2006

Application deadline for Research Programmes, Conducting, Choral Direction and Church Music, Musical Theatre and auditions in North America.

Late January 2006

Notification of North American audition dates.

February/March 2006

Conducting auditions in London.

March 2006

Choral Direction and Church Music auditions in London. Auditions in North America.

Entry Qualifications

Undergraduate Programmes: BMus Minimum Age

Normally 17 at the time of registration.

Entrance Standards

Evidence of professional performing potential in Principal-study, sound general musicianship and a good aural response. As a guide to the technical standards expected, you should consult the syllabuses for Associated Board of the Royal Schools of Music (ABRSM, www.abrsm.ac.uk) examinations at Grade 8 and Advanced Certificate level. There is no formal minimum standard in keyboard skills, but an ABRSM Grade 5 minimum (or equivalent) is desirable in piano where keyboard is not the Principal-study, to enable students to improve their general musicianship.

Academic Qualifications (UK and Ireland)

- > England and Wales: passes in two GCE Advanced level examinations, normally including a full A-level in Music. A pass at 'AS' level counts as half an A-level
- > Scotland: B grade and at least four C-grade passes in Highers, including Music. An A-C grade Advanced Higher qualification is considered to be equivalent to an A-level pass
- > Ireland: B grade and at least four C-grade passes in the Leaving Certificate.

Other Qualifications equivalent to GCE A-level:

- > A pass in ABRSM Grade 8 (Theory) plus a pass in ABRSM Grade 8 (Practical)
- > BTEC National Certificate (three full units in Music at Merit or higher)
- > Vocational A-level (formerly Advanced GNVQ) passed with Merit or higher
- > International Baccalaureate: the Diploma, including music as a Group 6 subject, will satisfy the two A-level requirement.

Academic qualifications (International)

You may verify the acceptability of your qualifications at www.ram.ac.uk, but you should send copies of official transcripts or certificates with your application form. If subsequently offered a place, you must send original documentation to the Registry.

Postgraduate Programmes

Minimum Age

Normally 21 by 1st October in the year of entry.

Entrance Standards

At least equivalent to a recognised music diploma in the Principal-study.

Academic Qualifications

Candidates should normally be completing or have completed a full-time (undergraduate) programme of musical study. Candidates for the MMus must possess a good honours degree, normally in Music. Candidates for the MPhil must possess a Masters degree.

Equality

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. It does, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. The Disability Statement can be viewed at www.ram.ac.uk.

English Language Requirements for International Students

If English is not your first language, you are required to demonstrate your language proficiency by 1st May 2006. The Academy has adopted the International English Language Testing System (IELTS – academic tests) and you should take this examination, in your own country, soon after accepting a place at the Academy.

'The performers were soloists, chorus and Baroque Orchestra from the Royal Academy of Music — it was inspiring to hear this mass of young people performing the work of an old man from another age with such devotion'

The Times, June 2001,
on *Theodora*
at the Spitalfields Festival

Minimum IELTS scores are:

- > Foundation: 4.5
- > BMus/Year-In: 5.5
- > PGDip: 5.0
- > MMus/MPhil: 7.0.

If you are joining the Vocal Faculty as a postgraduate student, you will need to score a minimum of 6.0 in the listening and speaking sections of the IELTS test.

Information on test centres can be obtained from www.ielts.org or from the Registry.

The Academy offers a short 'acclimatisation' course to selected international students before the beginning of the academic year.

In 2004–5, international students at the Academy come from: Armenia, Australia, Azerbaijan, Belarus, Brazil, Bulgaria, Canada, Chile, China, Costa Rica, Cyprus, Czech Republic, Denmark, Dutch West Indies, Eire, Estonia, Finland, France, Germany, Greece, Hong Kong, Hungary, Iceland, India, Israel, Italy, Jamaica, Japan, Kazakhstan, Korea, Lithuania, Malaysia, Malta, Moldova, Netherlands, New Zealand, Norway, Poland, Portugal, Romania, Russia, Singapore, Slovenia, South Africa, Spain, Sri Lanka, Sweden, Switzerland, Taiwan, Thailand, Ukraine, United States of America, Vietnam, Yugoslavia.

Fees

Application Fees

Application fee: £60 (or £70 if received after the advertised closing date). Application fee for auditions in North America: £120 sterling. Application fee for Asian auditions: Refer to local audition co-ordinator.

Application fee for Composition and Research degrees: £35, with a further £25 payable if you are called for interview following scrutiny of your portfolio.

The Academy accepts payments by sterling cheque, Eurocheque, UK postal order, bank transfer or cash (do not send cash by post). If you withdraw before attending the audition, you will not be entitled to a refund. Applications received after the advertised deadline must include the late fee and may be placed on a waiting list for an audition.

Annual fees for full-time programmes for 2006–2007 have not yet been determined. Fees for 2005–2006, which are likely to rise, are:

	Home/EU	International
BMus	£1,175*	£13,650
PG Dip	£6,020	£13,650
MMus	£6,570	£13,650
MPhil/PhD	£3,600	£7,500
Foundation	£6,830	£13,650
Year-In	£5,460	£5,460
Organ Foundation	£6,570	£6,570
Musical Theatre	£9,560	£9,560

Home/EU fees are subsidised by the UK government.

*BMus Home/EU fees for 2006–7 will be £3,000.

Payment of Tuition Fees

Most EU students will be entitled to pay fees at the 'home' rate provided they meet certain residency conditions which are detailed at www.ram.ac.uk and in the notes sent out with application forms.

Annual fees, other than those payable by EU students on the BMus Programme, are normally payable in advance with a 25% deposit due in mid-April (31st January for candidates auditioned in Asia in November).

Students with UK fee status taking up places on the BMus Programme should contact their Local Education Authority to be means-tested for a 'fees' award. These awards and any subsequent loans required for living costs are administered through the Student Loans Company. Similar arrangements exist for EU (non-UK) students who can apply for a 'fees only' award (NB cost-of-living loans are not available to non-UK students). See www.dfes.gov.uk/studentssupport

Financial Assistance

UK student loans are only available to UK students attending the BMus Programme (see above).

The Academy may be able to assist some students (normally postgraduates and full-fee paying international students) towards the costs of their fees and living expenses. If you have auditioned successfully before 31st January, we will send you a Financial Aid Form. Students who experience difficulties with living costs may also apply for assistance from the Academy's 'Hardship' funds.

Scholarships

Entrance scholarships are awarded to selected candidates following audition. Funds vary from year to year but the Academy tries to make available as much money as it can.

'I had thought that this enchanting masterpiece's virtuoso idiom and pace might have been too demanding for singers and orchestral players at pre-professional level. Which goes to show how wrong you can be'

Sunday Telegraph, February 2002
(*L'Enfant et les Sortilèges*)

ABRSM International Scholarships

Each year the Associated Board of the Royal Schools of Music offers to full fee-paying international students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. The Scholarships cover full-fees and part-maintenance for the duration of undergraduate programmes, and for one or two years for postgraduate programmes. Only candidates who have attained, at the time of their application, a standard equivalent to a good pass at the Advanced Certificate or the DipABRSM of the Associated Board are likely to have a chance of success. Applicants at postgraduate level are expected to demonstrate advanced technical and musical accomplishment. Further information and application forms are available *only* from the ABRSM (www.abrsm.ac.uk), 24 Portland Place, London W1B 1LU Telephone +44 (0)20 7636 5400 Email international@abrsm.ac.uk

Certification of Fees

If you accept a place you must produce a written assurance, certified by an authoritative person such as a bank manager, that you have sufficient financial resources to cover both fees and living costs for your *entire* programme of study.

USA Students

The Academy is a designated institution for American students to apply for a Stafford Loan (see www.fafsa.ed.gov) or for deferment of payment on an existing loan account. The Academy's School Code Number is G11764 and the DOE code is 006696. The Academy does not have 'electronic capability' and does not automatically receive information about loan applicants, so please ask your loan provider for a duplicate copy of the relevant paperwork and send this to the Academy. Please contact the Admissions Officer in the Registry if you have any queries.

Your Audition

Audition Requirements

Please see the relevant department pages for specific details. Further details appear at www.ram.ac.uk.

Instrumentalists may be asked to play scales, arpeggios, etc to ABRSM Grade 8 standards (or diploma level for prospective postgraduates).

You may be given sight reading or quick study tests. As time is limited for some auditions, you may be interrupted before you have performed a complete piece.

Musicianship and keyboard skills tests may be required of all prospective undergraduates, who are asked to bring a short piano piece to demonstrate their level of keyboard skills.

The precise format for auditions will vary according to Principal-study. In most cases auditions will last from 20 to 30 minutes.

Whilst the Academy provides a pool of accompanists for the London auditions in December, you are strongly advised to bring your own. Some audition requirements may change: please check www.ram.ac.uk or contact the Registry if you have any queries.

Written paper: all undergraduate candidates are required to take a 50-minute written paper which comprises harmonisation of a simple melody and a choice of short essay questions of a general musical nature. The Academy regrets that it cannot issue specimen papers.

International Candidates

If you live in Europe, you must attend the main London auditions in December 2005. Other international candidates are strongly advised to do likewise (but also see below):

Candidates from North America

If you live in Canada or the USA, you must audition in either London (December 2005) or North America (March 2006, Toronto, New York and Boston). Auditions in North America are not open to applicants for Jazz, Composition, Conducting, Choral Direction, or Musical Theatre, and the deadline for receipt of applications is 6th January 2006. The application fee is £120.

Some auditions (e.g. composition vivas) may be possible via an audio-visual link with Cleveland Institute of Music. For details, please contact the Registry.

Candidates from East Asia

Auditions take place in Beijing, Tokyo, Seoul, Hong Kong and Taipei. If you live in East Asia, you must attend either one of these auditions or the main auditions held in London in December 2005. Auditions in East Asia are not open to applicants for Jazz, Composition, Conducting, Choral Direction, or Musical Theatre.

Deadlines for auditions in East Asia are specified by the relevant centre. Application enquiries should be directed as follows:

PR China Centre

Professor Su Zhen,
Central Conservatory of Music,
43 Bao Jia Street, Beijing,
PR China 100031
Tel/Fax +86 10 87965558
Email china.auditions@ram.ac.uk

Japanese Centre

Mrs Yoko Takamoto
65-1-203 Kamimaruko-tenjincho,
Nakahara-ku, Kawasaki-shi, Kanagawa-ken,
211-0007 Japan
Tel/Fax +81 44 744 1687
Email japan.auditions@ram.ac.uk

Korean Centre

Hyeon-Jeong Ro-Shorr,
23-101 Hanyang Apt., Apkujung,
Kangnamgu, Seoul
Tel/Fax +82 2 3446 3173
Email korean.auditions@ram.ac.uk

Hong Kong Centre

The Dean, Hong Kong Academy for
Performing Arts
1 Gloucester Road, Wanchai, Hong Kong
Tel +852 2584 8500
Fax +852 2802 4372
www.hkapa.edu

Taiwan Centre

Miss Aki Lin, 8F-1, #181, Chang-an E. Road,
Sec. 2, Taipei, Taiwan ROC
Tel +886 (0)2 2772 9432
Fax +886 (0)2 2773 8834
Email taiwan.auditions@ram.ac.uk

Video and CD Recordings

If you do not live in Europe, East Asia, or North America, the Academy will accept videos (UK VHS format only) with an accompanying CD/cassette/minidisc of the *same* performance.

All recordings must be received by 1st October 2005 and must be authenticated by a person of authority. You must complete both the standard application form and the video form, which is available from the Registry. Please note that if you audition by recording, you will not normally be eligible for an entrance scholarship.

Your Audition Date

Please see p.53 or www.ram.ac.uk for key application dates.

Notification of Results

The Registry will notify all candidates of the result of their audition as soon as possible. We will endeavour to contact all candidates on the reserve list as soon as we have any further news. All offers made are conditional upon the candidate achieving the stated educational and language requirements.



University
of London



ROYAL ACADEMY OF MUSIC

**Royal
Academy
of
Music**

**CD
Sampler
2006**

01

Sir Harrison Birtwistle 03:54**17 Tate Riffs**

(world première recording)
 Royal Academy of Music ensemble
 and electronics
 From 'Birtwistle', RAM019

02

Grieg 02:16**Ein Traum, op 48 no 6**

Song Circle:
 Lucy Crowe, soprano
 John Reid, piano
 From 'Songs of Spring', RAM021

03

Fauré 03:06**L'Hiver a Cessé**

(La Bonne Chanson, op 61 no 9)
 Song Circle:
 William Berger, baritone
 John Reid, piano
 From 'Songs of Spring', RAM021

04

Mozart 06:28**The Magic Flute: extract**

Royal Academy Opera
 Sir Colin Davis, conductor
 Live recording
 From 'The Magic Flute', RAM026

05

Britten 06:13

**Variations on a theme of
 Frank Bridge, op 10:
 Bourée Classique, Moto
 Perpetuo, Funeral March**

Royal Academy Soloists directed by Clio Gould
 supported by The British Land Company PLC
 From 'The Musical Landscape', CRC06063

06

Schuller 04:14

**Symphony for Brass
 (second movement)**

Royal Academy of Music Brass Soloists,
 conducted by James Watson and
 John Wallace
 From 'A World Tour', CRC06064

07

Lassus 03:34

**Missa Osculetur me
 (Sanctus and Benedictus)**

Royal Academy of Music Chamber Choir,
 Cornet and Sackbut Ensemble
 conducted by Patrick Russell
 From 'In Gloria Dei Patris: the Academy
 at Neresheim Abbey', CRC06065

08

JS Bach 02:21

**Orchestral Suite no 4
 'Rejouissance', BWV1069
 (extract)**

Royal Academy of Music Baroque Orchestra
 and Chamber Choir
 directed by Laurence Cummings
 From 'Singet!', CRC06065

09

Brian Herrington 04:59**Pentecostal Episodes**

Royal Academy of Music Manson Ensemble
 conducted by Simon Bainbridge
 From 'Nine', composition department
 CD sampler, RAM018

10

Mozart 03:14

**Serenade in B flat
 for 13 Wind Instruments K361,
 'Gran Partita' (Finale)**

Royal Academy of Music Symphonic Winds
 Keith Bragg, conductor
 From 'Sounding Out', RAM020

11

Janáček 06:11

**The Cunning Little Vixen:
 extract**

Royal Academy Opera
 Sir Charles Mackerras, conductor
 Live recording
 From 'The Cunning Little Vixen', RAM022

12

Strauss 29:47**Metamorphosen**

Royal Academy Soloists directed by Clio Gould
 supported by The British Land Company PLC
 From 'Metamorphosen', RAM024

Produced by
 Professor Jonathan Freeman-Attwood
 Recording and Engineering by
 Kirsten Cowie
 Digital Editing and Mastering by
 Kirsten Cowie, Jeffrey Ginn and Tom Leader